

RADIO

SCREEN

STAGE

VARIETY

 PRICE
 15¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$8. Single copies, 15 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

COPYRIGHT, 1934, BY VARIETY, INC. ALL RIGHTS RESERVED.

Vol. 113. No. 10

NEW YORK, TUESDAY, FEBRUARY 20, 1934

56 PAGES

FREE SHOWS MENACE B. O.

Sunshine Seekers Face \$40 Take And No Reservations as Fla. Booms

Miami, Feb. 19.
Florida is having the greatest season since 1934-35, the year of the big boom, and from its present pace may pass that eventful season. Rooms have shot up again to \$40 and more per day, with reservations practically impossible to secure.

Notices have been sent to all out-town agencies and railroads to tell their customers to make certain they have accommodations in Miami or other cities before taking the trip. Otherwise, visitors will likely find themselves parking out on the sidewalk.

Miami district is filled to capacity and hotels are refusing to consider reservations, in many cases preferring to take care of applicants as rooms are vacated. Situation is admitted all along the line as serious, the fear growing that overcrowding may act as a boomerang and kill off future business for the territory this year and next.

It is expected that the present overcrowded condition will exist for another 30 days at least.

B'WAY NEWSREEL'S FIVE-STAR NEWS IDEA

Under its Pathé policy the Embassy is shaping up as the first newsreel theatre in the world with a five-star edition. By changing into a daily the Emb now is in a position to win out over its rival competitor, the Translux.

Where the Luxor changes weekly the Emb under the policy instituted by Harold Wondell, Pathé editor, is following the news on the screen the same as dailies do in their editions. Instead of waiting until the end of the week, as is customary in newsreel houses to date, Pathé is slipping news into the Emb as rapidly as it breaks. This requires a constant changing of ballyhoo material outside. Pathé's plan is to set up a special electric sign over the marquee and use this as a front page for current headliners.

The daily policy threatens to complicate things between Pathé and the Lux. The opposition house has a full contract for all Pathé news material. Whether or not the Lux will attempt to follow the Emb on the swingover from a weekly to a daily remains to be seen. In news circles this is doubted because the Luxor has no such direct hook-up with any of the reels as has the Emb and its Pathé supervision.

Naming a Nite Club

Paris, Feb. 19.

New cafe in bright light district bear boulevards named 'Aux Gangsters' (pronounced 'Oh Gangstaire').

Place is 30 yards from a police station, and around the corner from Faubourg Montmartre.

Fame

A middle-aged woman made the rounds of the Broadway vaudeville agencies, seeking dates on the ground that she bears a close resemblance to Mrs. Franklin D. Roosevelt. "Especially," she said, "when she smiles."

FRENCH CHARY OF NEWSREEL PROPAGANDA

Washington, Feb. 19.

Meeting of newsreel representatives was called in Washington at the French Embassy Thursday in an attempt to keep them from showing clips of the rioting and revolutionary activities in Paris during the past few weeks. Reels shown.

Embassy was quite candid and told the men the French government was upset by report of clips en route showing shooting and police brutality in the streets. It was actual action shots only that they wanted censored, although satisfied to let general items be shown.

Newsreel men figure they'd better

(Continued on page 51)

COHAN AND HARRIS LEGIT PARDS AGAIN

Jewish Theatrical Guild will hold its annual dinner at the Waldorf Astoria, N. Y., in April, with George M. Cohan and Sam H. Harris the honored guests.

Understood the affair is a signal indicating the former managerial partners will rejoin to present one or more shows next season.

Symphonic Pickup

Jazz as an economic bolster to symphony music is the idea which Paul Whiteman may carry through as a regular thing with the large symphony orchestras of the country. He starts March 6 with the Cincinnati Symp as guest conductor.

It's no secret that almost all these civic symphs wind up with a deficit.

It's deemed good showmanship to mate a jazz maestro with the sun-dry municipality symphs and perhaps enable them to get off the nut.

NRA SQUAWK ON CWA AND RADIO

Radio Theatre Biggest Bane to Established Boxoffices — Films Line Up with Legit to Combat Radio's Grata Shows

FEAR NO LIMIT

Anticipating an annual loss of possibly over \$5,000,000 ticket purchasers in 1935, for film theatres alone based on statistics gathered in 28 leading cities throughout the U. S., the picture business is preparing to defend itself against radio. Picture men want the other out of the theatre business.

The film industry, by the action of its NRA rulers, is now allied with the legitimate theatre in a showdown scheduled to be fought out with radio heads in Washington early in March.

At the same time the Government will find itself on the defensive in other directions. Through the activities of the CWA the professional

(Continued on page 36)

The Drunkard' and '10 Nights' as Shows in Beer Garden Cabaret

One time Swedish church on 55th street east of Lexington avenue, N. Y., is to be turned into a beer garden cabaret by a group of actors. Melodrama will be played as a floor show, 'The Drunkard' and 'Ten Nights in a Barroom' being considered. 'Drunkard' is being done on the Coast along similar lines.

Plan is to charge \$1.65 admission, with beer and sandwiches included. Show will not come under Equity rules because it is not a regular theatre.

See Hitler Letup on Non-Aryan Talent

Prague,

That the German government is making definite backward moves in its objections to Jewish talent seems to be indicated by the new contract given Irene Eisinger here. Miss Eisinger leaves immediately for Berlin to appear in 'Lockende Flammen' at the Theatres des Westens.

Miss Eisinger was formerly a big draw in Berlin, but upon entry of the Nazi regime she was sifted out and had to come here for work.

Downstate Burgs Squawking That Chi Fair Snatches All Loose Coin

Gold Chips

Paris, Feb. 10.

American \$5 gold pieces replacing chips at Monte Carlo roulette tables. This is a move to attract trade from French resorts, where roulette is now permitted for the first time in many years.

Terrific rush to see metal is predicted, for this makes Monte the only town in Europe where old-fashioned gold simoleons of any nationality are in circulation. Winners keep them.

Chicago, Feb.

Legislative okay on the World's Fair for 1934 should be passed this week. Senate down in Springfield nixed the bill through with no trouble except a tiny tumpup about the race question, which was negated when concession and the House is ready to give it the final stamp with similar speed. Only trouble here may be the new proposed amendment to the bill which may take the Planetarium out of the Fair. Not likely that amendment will be adopted.

Pending the final passage of the bill there is in reality no such thing as the 1934 World's Fair and all contracts being taken for space this summer are thus not contracts at all but merely binders and options on space.

World's Fair officials have had some sleepless nights over the House of Delegates voting on the bill due to the occasional squawks about the Fair from the downstate delegations. Many downstaters have put up a howl against the Fair on the yelp that while it helped Chicago regularly drew all the people and loose coin away from the downstate stores and enterprises. Particularly was this exodus from the small towns felt on the weekends with whole families crowding into the auto to spend a couple of days in the loop.

However, not believed that these squawks, while annoying enough, will hinder the final passage of the World's Fair bill.

Work is ready to start on the new Midway setup. Midway will be on the Island this summer and since this is rather small it will necessitate further man-made land on the site of the present beach which will be built out a number of feet.

16 OLD-TIMERS IN ALL-A.K. STAR PIC

Hollywood, Feb.

Radio will round up 16 old time star and featured players for the principal parts in 'False Dreams Farewell.'

Exploitation will be along the line of 'come and see your old time favorites, all in one picture.'

'Farewell,' legit, closed Little, New York, recently.

AFTER STUNT MEN FOR AUTO FIRM ADVERTISING

Hollywood,

Dodge company will hire film stunt men to drive its cars through spectacular tests which are to be motion and still photographed for an extensive advertising campaign.

R. H. Palenske, of the Ruthrauff-Ryan ad agency, has taken offices at a studio here. One stunt he is particularly anxious to have performed is the driving of a car through a brick wall.

Scheme is to also use extra girls to pose with the car in various backgrounds made familiar by the picture companies.

CLARK GABLE SPECIAL GETS FANS' R.R. BIZ

Baltimore, Feb.

First instance hereabouts railroad's unsolicited merger with show biz angle is the B. & O.'s 'Clark Gable Special' excursion, which toted 1,000 fans from Washington yesterday (18) to view the Metro player's current p. a. at Loew's Century.

Indicates more trigger-minded thinking in r.r. circles than of old, as Gable engagement wasn't pencilled in until six days in advance, but ads appearing in Washington dailies following day hawked the round-trip jaunt.

For the \$2 fee transportation to and from the theatre included along with the house admish, as a good will gesture a tea-and refreshment set-up at the Lord Baltimore hotel also thrown in. Railrod's arrangement with Century held to regular 40c ad ish per person.

College Boys Get First Road Chance at O'Neill

Dubuque, Ia., Feb. 19.

Columbia College players have been picked for the western premiere of 'Days Without End' by Eugene O'Neill. Players are extension students and registrants in the school department of dramatic art.

Students have rep and were named by the New York Theatre Guild for the first whirl at the production the Mississippi valley spot.

SOUND ASLEEP STATIONS

WMBR, Tampa, Monopoly Cry Brings Odd Policy Decision from ASCAP

For the first time in its history the American Society of Composers, Authors and Publishers, has given answer to the monopoly charge by extending permission to publisher members to deal directly with performance users. Responsible for this shift in policy is the latest suit filed by a broadcaster charging the Society with engaging in a conspiracy and illegal monopoly and seeking its dissolution. Station concerned is WMBR, Tampa, Fla., owned and operated by F. J. Reynolds.

After ASCAP cancelled the Tampa outlet's license on the ground that it wasn't paying its fees, WMBR took the issue to court and declared that it was amenable to reimbursing copyright owners for music broadcast but it wanted to do its licensing direct with the individual copyright owner and not through the Society. Since ASCAP contended the station maintained a monopoly control over these copyrights it would first be necessary to dissolve the organization.

Letter addressed to publishers members by E. C. Mills, of the Society, advises that it has decided to give Reynolds an opportunity to do his business direct. If the station approaches any publisher in the copyright combine, it's okay, says the communication, to quote terms, rates and conditions without referring to the license application to ASCAP.

'Last Ditch' Indie, Sells Out After 1st Skirmish To Utilities Magnate

John N. E., Feb. 19.

A. Munro, founder of CFBO, has settled his feud with H. P. Robinson, newspaper and public utilities magnate, over local broadcasting rights by selling out to the opposition. After giving Robinson title to his station Munro announced that he deemed it wiser to cash in now than wait for Robinson to force him to close down with a newer and more powerful station. Robinson had secretly obtained a license from the Canadian government to build.

Munro circulated petitions and originally announced he would fight big business to the last ditch. CFBO continue operation until March 1.

\$100 PER MAN FIXED AS NEW YORK SCALE

Salaries for the musicians at NBC and Columbia have been raised back to their original 1932 level, \$100 a week per man. New contract, effective for the full year 1934, also stipulates that the webs retain the same quota of musicians carried currently on either's payroll.

New York musicians' union agreed to a \$10 reduction in late 1932, when the broadcast business was on the sharp toboggan. Last fall, when things started to pick up for the networks, the union prevailed upon these sources to make up the \$10 difference with the employment of additional musicians.

Negotiations on the 1934 contract started off with a demand of \$110 per man, but the union yielded on the \$100 figure when the net's assented to the retention of the present personnel quotas.

DDD-COAST-TO-COAST

Chicago, Feb. 19.

Show of D.D.D. product, subsidiary of Campagna, which has been on an NBC wire west of Omaha only goes on a coast-to-coast hook-up on the Blue Web Feb. 22.

Plan same talent with the Eric Seegerquist orchestra, Don Ameech and others plus guest attractions. Bobbe Arnst slated for initial bow.

Can't Mention Air Mail

NBC program department has put a ban on any comedy reference whatever to the airmail situation.

Gags touching on the topic were blueprinted from the scripts of a couple of commercial comics last week.

CONGRESSMEN PROPOSE AIR LAWS

Wash., Feb. 19.

To curb outlaw radio stations from broadcasting in United States was forecast last week after the Senate Interstate Commerce Committee endorsed the measure. Bill, recommended by Federal Radio Commission, is designed to prohibit foreign transmitters, chiefly Mexican, from getting programs from this country without Federal permission.

Legislation prohibiting lotteries was proposed again during the week, while new bill to prevent discrimination between stations was put forward. Both measures went to House Merchant Marine, Radio and Fisheries Committee for study.

Measure proposed by Rep. Blane of Virginia provides \$1,000 fine or year's imprisonment for permitting the broadcasting of any advertisement of or information about 'any lottery, gift enterprise, or similar scheme, offering prizes dependent in whole or in part upon lot or chance' or any list of prizes given in such contest.

Rep. McFadden of Pennsylvania proposed addition of new sections which would impose \$600-\$5,000 fine for unlawful discrimination between clients. Intent is to insure equal opportunity to any person who is legally qualified candidate for any public office, any religious, charitable, or educational company, corporation, association, or society, or any other like association or organization.

McFadden measure also proposes penalties for persons interfering with, preventing, or attempting to discourage broadcasting of any program or inducing withdrawal of business.

KAUFMAN LEAVES WCAE

Goes with Hearst in N. Y.—Successor Unnamed

Pittsburgh, Feb. 19.

Jesse L. Kaufman, for the last four years general manager of station WCAE here, leaving post here to become affiliated in an executive capacity with Hearst Radio Service in New York. It's a promotion for Kaufman. WCAE owned and operated by Pittsburgh Sun-Telegraph, is a link in the Hearst chain.

Kaufman left last week with his family for Florida, where he will vacation for some time before taking over his new post.

No successor has yet been named, although Frank Smith, manager of WWSW, has been mentioned for the job. In the meantime, station is in charge of Ed Harvey, program director.

NEW SOUND EFFECTS

Chicago, Feb. 19.

On March 1 H. G. Ashbuckar bows out of NBC here as sounds effects engineer.

Melvin Wanault comes in on replacement.

ADV. AGENCIES TABBING THEM

Stations That Are Habitually Neglected by Listeners in Own Towns Not Popular — Muff Opportunities for Radio Showmanship

TIED FOR 3RD PLACE

So far as management, showmanship, or alertness to program opportunities is concerned some radio broadcasting stations sound asleep.

There are stations ranking third, fourth, or also ran in their local communities that ought to be at least second. Everything favors them yet they lag behind.

There are stations that have no real opposition, yet radio fans habitually tune in other cities in preference. And there are stations that exist in a state of coma making practically no effort to serve their community beyond providing an occasional 15-minutes for the local congressman to do some political burping.

But perhaps the most self-be-guiled of all the broadcasting gentry are certain station men who have through the sheer accident of geography and position a favorable balance of taste. They look at their books and fancy that the black ink is a mirror of their own clever showmanship as reflected in the discriminating selection of phonograph records.

They Sit and Think

Among station men there are extremely shrewd broadcasters. And there are also some marathon thumb-tweedlers and swivel chair polishers. They think it still 1927 and that radio is a miraculous contract net that needs only be hauled in full of fish. A nice personality, a set of golf clubs, a few social contacts, and success in broadcasting is assured.

Advertising agencies in New York, Chicago, and other large centers are growing aware of the stations that are miffing opportunities, that are tied for third place so to speak.

And its about ripe for some of the stations to snap out of the trance or else. Advertisers don't care much

about signal strength and transmitter gadgets but more and more they care about radio showmanship, an intangible commodity concerning which some stations are guilty silent.

Showmanship provides that program entertainment average which commands a station the good will and probable attention of its own community and is in a practical sense a guarantee of circulation beyond any theoretical claims based on engineering tests.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

Blackman provided that program entertainment average which commands a station the good will and probable attention of its own community and is in a practical sense a guarantee of circulation beyond any theoretical claims based on engineering tests.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

It's happened more than once that 1,000-watts makes a monkey out of 10,000-watts. And even the mighty 50,000-watters have occasionally been painfully reminded of the competitive intelligence of some haughtily depreciated upstart with a feeble dynamo but plenty of showmanship.

Petrillo Liberalizes Union Rules; Okays Special Hours, Conditions

Chicago, Feb.

Chicago Broadcasters Association last week got together with Jimmy Petrillo on an agreement with the Chicago Federation of Musicians. Stations in on the agreement on musicians' pay to run until Jan. 31, 1935, are KYW, WENR, WAAF, WLS, WGFS, WMAC, WBEM, WSBG and WWAE. Chicago Tribune outlet, WGN, is not a member of the association and will make its own terms with the union. Reductions were given by Petrillo in many instances.

Following are the major terms of agreement:

Solo engagements or accompaniments only, for two consecutive hours or less, \$13.00.

Single engagements, terminating prior to 12 o'clock noon for two consecutive hours or less, \$8.00.

Individual agreements added following terms with four local stations:

WLS: The scale set at \$60 per week per man and double for the contractor, for five afternoons per week of three consecutive hours or less with a minimum of 10 men to be employed.

WSBC: Two mechanical device operators or pianists to be employed 30 hours per week, time to be consumed in six days between hours of 10 a.m. and 3:30 p.m. and 5 p.m. to midnight, scale per man per week placed at \$55.

WGFS: Two mechanical device operators or pianists at specified hours at \$60 weekly scale and on WAAF three device operators or pianists on specified hours at \$50 weekly.

Overtime Pro Rata

Important change was made in the overtime arrangement. Previous ruling that overtime be paid for the rate of \$1.50 per half hour or fraction thereof has been switched to read that all overtime be paid pro rata in 15 minute periods at time and a half for all overtime.

Additions for those outside of the station organization performed by musicians other than those employed regularly on the staff during their established hours shall be charged for at the rate of \$6.00 per man for two consecutive hours or less, leader or contractor, 50¢ per man extra.

In the new rulings oboe, English horn, piano and celeste shall not be combined doubling.

When a combination of six musicians or less are used on sustaining programs there shall be no fee for a leader or contractor.

SELLINGER LEAVES LORD & THOMAS

Chicago, Feb. 19. Henry Sellinger blows the Lord & Thomas agency here after several years in charge of the radio department.

Lou Goodkind, who was second in command, moves up to the big desk.

NO McCARTHY SUCCESSOR

San Francisco, Feb. 19. Upon his return from New York and Hollywood, Don Gilman, NBC v.p. and western prez, announced that no successor would be named to fill the spot left vacant by his assistant, C. L. McCarthy, who left to join KFI-KECA and Earl C. Anthony in Los Angeles as assistant to the general manager.

McCarthy's duties as station relations chief and in charge of traffic have been distributed among other execs.

Gilman plans to leave shortly for the northwest for a once-over of the NBC stations he has not visited in about a year.

Ted Howard's Arrowhead Inn Orchestra is featured at the newly opened Roxy Club, Newburgh, N. Y.

Harry Walker's 1934 Revue is the floor show attraction at the Oriental Restaurant, Newburgh, N. Y., with Rex Ford's Orchestra.

Stan Stanley will probably keep his orchestras at the Thomas Jefferson Hotel, Birmingham, until the first of March at least. His contract has been extended a few weeks.

Wendell Mason Dies

Boston, Feb.

Wendell Mason, connected with broadcasting since 1925, died Feb. 13 as a result of a fall on an icy walk.

Mason entered radio work as a script writer and master of ceremonies at WEEL. Later he was program director at WHDH, and just prior to his death had arranged to do a daily period of philosophy and original poems on WBZ. He is survived by a wife, three daughters and a brother.

Film Stars Coin Ideas Gives Auto Show 100% To Radio Performers

Seattle, Feb. 19.

Radio stars will be depended upon 100% to help attract the masses to the Silver Jubilee Seattle auto show, March 8-10, at the local Civic aude.

Pix stars were cold to the kind of kink offered by the auto moguls. Bookings include "Senator Fish," Nathan Stewart, Don Julian, and Margie, Verna Freshette, Virginia Kelsey, Fortune Sisters and the Morgan family (six). Unit is locally billed as "Vanities of 1934." Auto show will carry a charge of 40 cents admisn.

POLICE INDIANA VIA FIVE RADIO STATIONS

Fort Wayne, Feb. 19.

An Indiana state-wide radio survey is now being conducted under the direction of the state police department with Al G. Feeney, state director of safety, in general charge. Proposed immediate erection of five police broadcasting units over the state in preference to one large plant.

Fort Wayne will have one of the others, another set at Indianapolis. Other locations are to be decided on directly. Each station will operate with 500 watts of power.

Iowa Station Merger

Cedar Rapids, Ia., Feb. 19.

Iowa Broadcasting company, subsidiary of the Des Moines (Ia.) Register Tribune, operating KSO in Des Moines, has announced that a new \$25,000 station will be erected in Cedar Rapids to step up the facilities of KWCR, Cedar Rapids, and WIAS, Ottumwa. To have 500-watt power in daytime and 250 at night under frequency of 1430 kilocycles.

Merger of the two stations was completed Feb. 14 when WIAS went off the air in favor of KWCR, the studios and facilities to be combined in the Monroe hotel until completion of the new broadcasting unit. The consolidation is being made with Federal radio commission approval.

KOMO's Big Hookup

Seattle, Feb. 19.

KOMO, which devoted last week to celebrating its union with KJR under the Totem Broadcasters Co. and its new studio formal dedication, broadcast an NBC network program, the first transcontinental program to originate from Seattle many a moon.

A 30-piece orchestra under the direction of Lloyd Solberg will play a half hour program of latest song hits in special arrangements.

FITCH SHOW SPREADS

Chicago, Feb. 19.

Fitch company going for additional coverage on NBC. Is adding mountain and Pacific coast outlets with Wendell Hall rebroadcasting for the west.

Fitch also going into Canada through the radio disc route, Hall and company doing a second show from the NBC studios after each broadcast with the show piped down into the RCA Victor studios.

Program Dead Spots In Canada as Songs Abruptly Tuned Off

Ottawa, Feb. 19.

In reply to contempt-of-court proceedings taken by the Canadian Performing Rights Society Limited in that prohibited popular songs continued to be played by the Canadian Radio Commission chain despite an injunction, the Federal Commission declared that in no case were the musical numbers played on a Commission's station but were part of programmes originating in outside stations. These were presumably U. S. broadcasts which were being relayed over the Canadian stations.

Evidence was brought out in the hearing that the Commission's employees were under instructions to cut off prohibited numbers as soon as possible but sometimes the airs were not recognized until too late.

Society requested a second injunction and the matter was taken under advisement. Eight popular songs are involved and the sudden "blanks" in commission programmes are causing wonderment among ordinary listeners.

Gen. Tire Off Drama

Chicago, Feb. 19.

General Tire company last week suddenly got a flock of doubt about returning to the ether with their former "Lives at Stake" show. Figure that maybe they don't want any more dramatics. Are now auditioning a number of musical programs and it's 100-to-1 final selection will be with tunes.

Starting date on NBC has been set back two weeks, from March 6 to the 20th. Follows request of General Motors to NBC for additional time for the Seth Parker-Frigidaire broadcasts with General Tire okaying the delay.

CEMENT ROAD PUBLICITY

Indianapolis, Feb. 19.

Portland Cement Company has a series of bi-weekly broadcasts over WFBB, called "Down the Hoosier Trails." Program employs a 14-piece orchestra under direction of Walter Realeau, and talent from the Civic Theatre group, who dramatize automobile excursions to points of interest throughout the state, calling attention to the roads leading to these spots.

Plans are under way to feed WWOY, Fort Wayne, from WFBB.

SELTZER QUITS CBS SALES

Chicago, Feb. 19.

Benjamin Seltzer has resigned from the local sales staff of CBS. Reduces the chain sales setup locally to a trio headed by Len Erickson.

Husk O'Hare orchestra goes into the Jefferson hotel, St. Louis, Feb. 24, with daily broadcasts over KMOX, St. Louis. Band personnel is being kept at 14. Three Bush Sisters with the band for the past two years have been replaced by the Gohole Twins and Miss Maxine Chalfant.

Don Bestor's unit play the Paradise, Bronx, this coming week (23).

Ford Show Denied CKCL by Commish When CFRB Can't Give Clearance

Gratis Guest Stars

Philadelphia, Feb. 19.

Silver Wedding sin programs over WCAU starts this week using guest stars nightly. Kenneth Harlan and Al St. John are scheduled Tuesday, Jane and Katherine Lee Wednesday and Mel Kleee Thursday. All are from current bills in local theatres.

None of the performers are getting paid by the commercial. Unless the commercial sends them some gin.

STATIONS PROTEST DAVENPORT MOVE

Davenport, Ia., Feb.

Opposition to the removal of station KICK, Carter Lake, Ia., to Davenport, to take over WHO, old station in the Palmer school of chiropractic, has developed from three other stations in the territory with formal protests filed with the federal radio commission.

Stations WRJM, Racine, Wis., protects its rights for a remanded hearing on the approval by the commission for the KICK move, in the event that the Davenport station is found to interfere with the Wisconsin other outlet.

KSC of Des Moines has filed a formal protest against the transfer and has asked for a formal hearing.

Station WHBF, Rock Island, Ill., across the river from the Davenport other outlet is bucking the removal on the ground that another station there would not best serve the public interest.

According to Dave Palmer, business manager of the Palmer school, objections will halt opening of the station about a month. Authority to establish the station here was granted several weeks ago by the commission after the Palmer school had purchased the equipment of station KICK of Carter Lake, owned by the Red Oak Broadcasting Co., and also allowed use of the former call station letters WOC.

Palmer's Gadget

Davenport, Ia., Feb. 19.

B. J. Palmer, radio pioneer, is readying a new gadget for in conjunction with WOC which returns to the air soon. It is a special mike believed to be the first for telephone use and may be used for long-distance transcription of addresses and the like when away from the local switchboard.

Gadget sells around \$250.

"Cal. Melodies" Chopped

Los Angeles, Feb. 19.

"California Melodies," first regular CBS program to emanate from the coast for the whole network is off KHJ and replaced with a commercial.

Half-hour spot, Thursday nights, is being filled by Imperial Jubilee, featuring Gill and Loening, paid for by Jevne Bread Co. and broadcast over the coast Don Lee CBS.

Canadian Commish Under Scrutiny

Parliament Will Decide Fate—Trial Year Up April 1

Ottawa, Feb. 19.

Prime Minister R. B. Bennett told the House of Commons Friday that he had ordered a probe into the Canadian Radio Broadcasting Commission by a Parliamentary Committee "to reconsider the National radio broadcasting question" and "to give the members of Parliament an opportunity to express their views."

Federal statute providing for the creation and operation of the Canadian Commission expires April 1, the intention being to give the tribunal a trial for one year. This was done because of objections raised against expenditures of large sums of money at a time when

there was an apparent necessity for strict government economy. Thus, the radio board got off to a bad start and complaints against its rulings and activities generally have continued throughout the year from both government benches and members of the Opposition in the House of Commons. It has also been reported that radio users refused to pay their 1933-34 license fees as a protest and the matter of non-payment of license fee is before the law courts in the form of a test case for the statute providing for the licensing of receiving sets.

Opportunity now presents itself for the Parliamentarians to air their views for the guidance of the government.

ider to L. A.

San Francisco, Feb.

Fred Fidler has temporarily transferred from the local offices of J. Walter Thompson to the Los Angeles quarters from which he will handle the Shell Oil Show on the Don Lee-CBS chain.

Fidler will go at least six weeks and will oversee the Shell show which was recently shifted from KFRC here to KFI.

Station WFBB, Indianapolis, is sold solid commercial, from 5:30 to 10:30 p.m., including spot announcements at station breaks. Time not taken nationally by the Columbia chain has been sold locally.

RULES OF SHOWMANSHIP

CBS Horoscopes Summer Audience; 86 Cities Divulge Vacation Habits

Columbia has just completed a survey on summer audiences which estimates that the coming warm spell will show a listening loss of only 1.5% as compared to the current winter season. On the basis of answers to questionnaires collected for this study the network contends that the audience this summer numerically will be greater than the listening total for any winter season prior to the current one.

For the summer audience survey, which will be distributed among advertisers and their agencies next week, CBS used 4,220 questionnaires which the Ross Federal Research Bureau supervised as to the filling out in 86 cities. Bureau's investigators submitted three questions: (1) Do you plan to go away for vacation, and how long? (2) Will you take a radio set with you? and (3) Do you plan to use one when you get there?

From the answers tabulated CBS drew up a series of arithmetical deductions. As stated in the survey, 67 out of every 100 families will take a vacation some time during the summer; 46 out of every 100 radio families plan to go away for two weeks in either July or August, and only 10 out of every 100 families equipped with radio will be average audience loss every two weeks during these two months. Also, points out the study, the investigators found that eight out of every 10 families intend taking their sets with them.

Converting the Ross findings into percentages, the network figures that 90.3% will be home during any two-week period of even July and August, and that with the 8.2% who will take their sets with them on vacation there will be 95.5% of the 18,000,000 American set owners exposed to broadcasting through the coming summer. What has helped in a large measure to assure this summer audience, says the survey, has been the widespread sale of the auto set and the midget edition which can be tucked away in the bag.

How the study arrives at a summer audience this summer as compared to the winter of 1932-33, is as follows. It estimates that by July, 1934, there will be 18,000,000 radio equipped homes, basing these figures on a survey now in process of completion. Deducting the anticipated listening loss of 1.5% leaves 17,780,000. In January, 1933, a CBS survey showed 16,809,000 radio equipped homes.

AGENCY HAS 7 SHOWS ON CBS EACH FRIDAY

Batten, Barton, Durstine & Osborne holds the agency record for the number of programs released over a network in a single day.

On CBS' Friday daytime schedule the agency is responsible for the Oxol, Salada tea and Silver Dust Stanzas, while the B.B.D.&O. representation on the evening end consists of March of Time (Remington-Rand), Happy Wonder Bakers (Continental Baking), Marvelous Melodies (Hudnut) and Ruth Etting-Johnny Green (Oldsmobile).

NBC Gets Show When CBS Has No Time

Chicago, Feb. 19. Dr. West toothpaste company practically set for red NBC web for the Frank Merrill kid show. To start early in March at 5:15 eastern standard across the board.

Negotiations with Columbia for time fell through when CBS couldn't spot the toothpaste show at 5:15 next to the present Phillippe Denon's *Magnets* program—at five. J. Walter Thompson office here was offered the 4:30 slot but agency figured that time was a bit too early for kid shows.

McGarrett in L.A.

Assignment as manager of the CBS program department's branch in Los Angeles has gone to George McGarrett, of the web's New York production staff. McGarrett's task will take in both the building of programs and the discovery of coast talent adaptable to radio. Bert McMurtie who has been on the westcoast the past three months getting the branch under way is due back in his New York niche with the next two weeks.

BOY ACTORS GET BREAKS IN N.Y.

About a dozen boy actors appear to handle the bulk of assignments on radio programs emanating from New York City. Below them is a horde of several hundred would-be juvenile Thespians who find expression and experience through two Saturday shows using lots of youngsters. These are respectively "Lady Next Door" framed by Madge Tucker for NBC, and "Children's Theatre of the Air," piloted for Columbia by Nila Mack.

Desire to crash the radio is not confined to amateurs with ambitious mothers. Most of the lads have theatrical backgrounds and stage experience. But the professional kids also have ambitious mammas. When getting the inside track, for dramatic assignments boys earn up to \$25 weekly. Average per broadcast is \$25-\$35.

Recent introduction of dramatic sales spurs on a number of programs has been a break for the youngsters as the need for children in these commercial plugs is of obvious family importance. Coal of all boy actors is to become the title character in a serial built around some wonder-boy of fiction like Penrod, Skippy, Frank Merrill. In the case of "Red Davis" for Beechnut, however, the hero is 26 years old.

Eddie Wragge, Walter Tetley, Lester Jay, Andy Donnelly and Billy Hollop, all around 12 years of age, and Eddie Seaman, Arthur Scanlon, Jimmie McCallion, Peter Eaton, Julian Altman and Peter Donald, around 15, seem to be those most in demand by the advertising agencies casting boy parts.

Teaberry Gum Expands Mystery Disc Spots

Chicago, Feb. 19. Through the local Kastor agency the Teaberry gum mystery discs are being spread through additional territory after a click on WLW in Cincinnati. Are going on three other widely separated transmitters, WJR in Detroit, WGJ Schenectady, and WBT in Charlotte.

Chicago situation is being held up by a number of present contracts with local stations for sports reports. Understood that upon completion of current deals gum company will switch to the mystery show plugs.

Tom Mix Series Ends

Ralston Purina folds the Tom Mix Adventure series on NBC March 26, with the intention of resuming the show in the fall. Production connected with the horse opera is seasonal.

March withdrawal date will make it a 26-week run for the Mix ghosted affair.

NBC GUIDES ADVERTISERS

Booklet Lists Objectionable Practices — Advises to Avoid Boomerang Promises, Extravagant Claims and Stereotyped Shows

SMARTEN UP

NBC has issued its first handbook on program policies, guidance of commercials and advertising agencies. Contained in the booklet is an array—not and must-nots, both pointed and ambiguous, through which the network seeks to set up a code of ethics for the advertiser to follow in plugging his goods.

Besides telling the advertiser how to write and deliver his plug copy so that it won't offend listener taste, the booklet touches upon the subject of air showmanship and cautions against the various methods of misrepresentation common to advertising. Testimonials must reflect the genuine experience or opinion of a competent witness and in all cases, the network insists, the advertiser submit three days in advance a bond protecting NBC or a notarized release from the quoted testimonial giver.

Number of the should-nots allow lots of room for interpretation. In these instances there is no citing of examples or particularizations, which leaves the advertiser no alternative but to submit his stuff and see how far he can get away with it. What constitutes unpleasant advertising copy is not made clear. This angle is covered by a single, oddy phrased sentence which reads: "Unpleasant or gruesome statements should be avoided as more likely to offend than to interest or entertain."

Stale Rehashing

On the subject of showmanship the booklet confines itself to the following paragraph: "Each program should be individual and distinctive and should not resemble too closely an adjoining program on the same network. In other words, the entire day's broadcasting must be balanced to furnish variety of entertainment and instruction to listeners. Especially, the advertiser and the network should cooperate to prevent repetition of the same musical numbers in programs occupying nearby periods."

Title sheet of the handbook, which follows in toto, describes it as "a statement of principles and requirements governing broadcast programs, to serve as a means of maintaining the value and effectiveness of broadcasting advertising:

PART ONE PRINCIPLES

The National Broadcasting Company can best serve the true interests of its advertisers by placing first the interests of the public. Broadcast advertising tends to its value from listeners' enjoyment of programs and their confidence in the statements made on behalf of advertisers. Anything which mars their enjoyment or impairs their confidence reacts unfavorably on all broadcast advertising.

Radio stations are required by law to serve public interest, convenience and enlightenment. Public interest has been held by the courts to mean service to the listeners or, in other words, "good programs." Stations broadcasting objectionable programs have had their licenses cancelled by the Federal Radio Commission.

The responsibility for protecting the public interest rests with the advertising agencies and upon the network. This statement therefore aims to define, in the light of experience, proper standards of program quality, good taste and integrity, to be set up and enforced by the co-operative effort of the National Broadcasting Company, its advertisers and their agencies. These standards grow out of the

(Continued on page 57)

NBC Needlessly Jittery, Says Agency; Forces Issue on Fred Allen Spoof

Ponds Off Air

Pond's cold cream retires from the network lists March 6 after a run of four consecutive years on NBC. Broadcast of March 6 also winds up Maude Adams' six-week contract with the cosmetic maker. United States Tobacco (Dill's Best) will move into the vacated Friday night niche with a revised show headed by Pick and Pat.

NO STATIONS TAKE NEWS SERVICE

Details of the news broadcasting agreement between the press associations and the networks were explained to a gathering in New York Monday (yesterday) of the station managers on NBC's payroll. CBS transmitted the same info to managers of Columbia operated outlets in a letter sent out last week.

Bureau will clear the news for broadcast purposes is all set to start functioning March 1. Not a single indie operated station has to date (yesterday) subscribed to the service which will be supervised by James W. Barrett, former city ed of the New York World and American, WOR, Newark, announced the week before that it was coming in under the plan but Barrett has yet to receive this commitment on paper.

Meantime NBC and Columbia have furnished the suite of offices that Barrett's bureau is occupying in the French building on Fifth avenue, and assumed all operating obligations until indie stations start joining the service. Cost of the service to all outlets concerned will be pro rata of the bureau's overhead plus the wire charges for the news letters. Latter will be sent collect to each subscriber. Newspaper members or clients of the Associated Press, the International News Service and the United Press have been advised that after Feb. 2 they will be restrained from broadcasting any news collected by these services unless cleared through the radio-press bureau. Instructions in this instant affect newspapers who operate their own outlets or which have a newscasting hookup with some station in the same town.

In a letter signed by Philip G. Loucks members of the National Association of Broadcasters were informed last week that the NAB as an organization has not committed itself to the radio-press pact.

Washington, Feb. 19.

Attacking radio press compromise, Senator Dill, of Washington, warned newspapers that a radio news service that will give the newspapers a lot more trouble than they might expect eventually is bound to come into existence. Millions depend on the announcement of news via the radio to get the news of the world, Chairman of Senate Interstate Commerce Committee said.

Washington solon criticized as insufficient the agreement to limit radio news broadcasts to five minutes.

KMOX Staff Additions

St. Louis, Feb. 19. J. N. Newell comes here from Sioux Falls, S. D., to join the KMOX publicity staff.

Another addition is R. E. Dunville to the sales staff. Eugene V. Moser, former continuity editor of KMOX, is back on the payroll in the production department.

Script which Sal Hepatica had scheduled for last Wednesday night (14) broadcast was ordered tossed out by NBC execs because the theme of the burlesque dealt with the romping of penitentiary inmates. After Fred Allen had insisted that he be permitted to audition the show for network higher-ups the continuity was reinstated with slight touches of the "blue pencil."

Reason given for the original order was that the web feared that the kidding given the subject by Allen would be interpreted by LaGuardia's administration as reflecting unfavorably on the latter's reaction to conditions found in the recent raid on Welfare Island. Allen contended that in preparing the script he and his co-author, Harry Tugman, had not been inspired by the W. I. penitentiary raid. Nor could he see how any of the comedy situations could be considered as likely to offend Mayor LaGuardia or his commissioners of corrections.

Richard C. Patterson, Jr., NBC's executive v.p., held the latter post under the previous New York City administration.

Rejected script was handed Allen by the program department late Tuesday afternoon (13) or five hours after he had rehearsed the show with his cast. Following pressure brought by the agency on the account, Benton & Bowles, the NBC powers agreed to give the thing a personal hearing the next afternoon.

NEW QUARTERS FOR NBC, SAN FRANCISCO

San Francisco, Feb. 19. Changes in the physical setup of NBC will be completed about April 1, when the network will drop offices and two studios at 97 Sutter and open new and additional quarters now being readied in the 111 Sutter building.

Chali already has the second and twenty-second floors, with part of the third. Replacing the 97 Sutter studios, two new but small ones will be opened on the twenty-first floor, and extra office space leased on the thirteenth. Studios in Hale's store remain.

Dream of an NBC building to house the western division headquarters here has always been floating around, but seems quite remote at this time.

NBC Soconyland Sketches Move to Getchell Agency

J. Stirling Getchell agency takes over the supervision of the Soconyland Sketches from Batten, Barton, Durstine & Osborne April 1. Move comes as a sequel to the acquisition, by the Getchell outfit of all the Vacuum and Standard Oil of New York business about two months ago.

Change of agency pilots will find the program's NBC release extended to 13 stations with Detroit and Philadelphia the latest added to the list. Stanza, rating as the oldest dramatic commercial on the air, celebrates its seventh consecutive year Feb. 27. Only show topping it for longevity is the A & P Gypsies.

KMTR Staff Changes

Hollywood, Feb. 19. In an economy move, KMTR, has cut its orchestra from 12 to six members and has made several changes in staff and executive positions.

C. Sharp-Minor is out as organist and same for Lois Deering, staff pianist. Mel Williamson is through as traffic manager and announcer with David Carlyle replacing in the announcing spot and Benjamin Ferguson in as traffic manager.

Fred Lane replaces Harry Le Roy as announcer.

RADIO SHOWMANSHIP

(Merchandizing Stunts and Program Tieups)

OUTSTANDING STUNTS: FILM SOUND TRACK PROGRAM.

(Station KNX, Hollywood)

Hollywood.

An hour show built around the radio reproduction of a sound track of a motion picture, manifests what can be done exploitationwise for a local-film showing, and at the same time garner dough from a commercial account. In this case a beer concern foots the bill.

While such stunts cannot be beaten universally because of the danger of satisfying the listening audience and thus keeping patrons from the local theatre where the picture is showing, in cases where a picture is away from its home path, such as "Last Patrol," it should be effective, judging from the treatment of this particular broadcast.

Nature of the yarn and the suspense built around the danger from Arabs to the lost detachment in the desert lends itself as good fodder for exploitationistic film background music from the film, particularly interpretative in helping tell the story, is almost in itself a satisfactory program.

Narrative written by Jock Lawrence and read by John Swank fills in the vacant spots which only could be told visually and is connected smoothly with the dialog from the film.

While similar programs have been put on before here in 15-min. periods this was the first time that an attempt was made to virtually tell the whole story and not just parts of such length as is handled, and with the ending of the story left untold, the innovation should bring customers into the theatre rather than drive them away. And provides station with a novelty program capable of attracting sponsorship.

Hygrade's Campaign

Hartford.

Is it possible to tie up radio and theatre and bring business to an oil and gasoline company? The triangle was found successful by the Hygrade Oil Company of this city. Some four months ago Hygrade Oil Company took one quarter hour period on WDRG, Hartford, with a broadcast on gossip from the show world using music as a background. Due to the tie-up with the fan listener, Hygrade turned to stations for further assistance. Meeting the entertainment houses on a fifty-fifty break, all have benefited by the exploitation stunts pulled over that period.

When Fugitive Lovers' played here Hygrade worked out with one of the theatres the stunt of having two couples travel in different parts of the town disguised as the lovers. They visited every one of the 150 stations in the vicinity and in many of the places as many as 50 to 150 men and women were waiting to see the 'Lovers.' Passes were given to the first five to recognize the couple. The appointed meeting times had been announced on the radio only. Calls for days were received by both the oil company and the theatre from hundreds who wanted to know if it is true that Robert Montgomery and Madge Evans are in town.

When another theatre played a chuck double feature 3,000 tickets were distributed among the stations, the company in return splurged on radio tie-ups and stations in turn did a result of good business for both.

Each week the Hygrade Oil Company offers a still of a star of a feature film in town, the pictures being secured from the theatres and mailed by the oil company to listeners. As many as 400 to 500 requests have been received a week.

Another tie-up tied in with the oil company and the youth of the town set of cards which when put together spell 'HYGRADE GAS,' prizes are being awarded.

The prizes are awarded each Saturday by and at the theatre, but the cards are being distributed by the stations and theatres with the condition that attendance at the theatre on at least a small number of occasions is necessary. The theatre getting good business and new members are driving in for the cards.

Contract for 52 weeks for two broadcasts a week has been given by the Hygrade Oil Company to WDRC.

Logrollers

Inbreeding, which reduced royalty's intelligence quotient to nearly zero, and which was the same to columnists, is now taking the peasant vitality out of other programs, close observers say.

Stars are talking to each other instead of to the mob at the dials. Everybody is giving an imitation of everybody else, and while that may be the sincerest form of flat-

terity, it isn't necessarily the most entertaining.

Every name attraction seems to be guilty in this new deal, and while plugging a guy who plugs you is bad enough this more recent turn is worse. The Logrollers League at least was frank about it, one member even going so far as to say on the medium, "I won't mention him on this program since he doesn't mention me on his."

But the others are assuming that parodies, burlesques and imitations can bring more laughs than original work. Incidentally, the figures we need to back this out, showmen say.

Even sponsors are wondering where it will all end. They don't claim to know much about the show biz, they admit, but they say they have searched in vain for cracks either for or against Kit Marlowe in William Shakespeare's script. Of course, he'll be back.

But they're hopeful that maybe modern entertainers are privy to some surefire formulas which were denied the old-timers.

Still they're a bit fearful about that in-breeding time remembering that it reduced everybody from the Bourbons abroad to the Jukes family in Jersey to half wits.

Paris Style Talk

Boston.

During a regular morning period bought by Eileen's department store, store's dress buyer, Miss Kelly, telephoned from Paris, and her message was broadcast by WEEL.

Miss Kelly described the latest French style trends and told of seeing street fighting during the recent Parisian riots from her hotel window.

Conversation lasted eleven minutes.

Too Much Gettysburg

New York.

Network advertisers should get together on holidays. After Captain Dobbie on the Del Monte Ship of Joy had devoted the entire program to the martyred president on Lincoln's Birthday the very next program over NBC was the Carnation milk show, which went into its own lengthy salute to the hero.

Of course Lincoln, with Washington, the American flag, and the Spirit of '76 is surefire on stage, screen or radio, but still a little judgment is never wasted.

Carnation also recited the Gettysburg address, which had just been done with much dramatic intensity by an old G.A.R. veteran from Boston.

Two programs with the same thought and very little ingenuity in delivery constitutes a problem that the programming ought to watch.

Let 'Em Eat Cake

New York.

During the broadcast of the Little Jack Little orchestra from the Silver Grill of the Hotel Lexington on Tuesday, Wednesday, Thursday and Friday nights, samples of Hostess Cake (Continental Baking Co.) are passed among the diners.

Giveaways come wrapped in individual packages, allowing for homemaking or munching on the spot.

Ice Side of Blunder

Chicago.

National Tea Company in Chicago ran into a terrible amount of ham sales when price was announced over the air as 12¢ a pound instead of 21¢, the proper rate.

Company took it on the chin without whimpering, finding satisfaction in the large number of responses.

Popular Cop Contest

Birmingham.

A contest for the most popular cop in town was a stunt of the 'Sun Rise Hour' over WAPI every morning, which goes on too early to think about.

Contest ran a month and the winner polled 2,848 votes out of 12,723.

99 County Programs

Iowa City, Ia.

WSUL, University of Iowa outlet at Iowa City, goes on the air Wednesday (21) with a new wrinkle, that of having a panel of 99 county agents in the state. Mrs. Pearl B. Broxam, program director, is reading all of the 99 special broadcasts, all clocked for 9:30 p.m. Journalism and speech departments are assisting in continuity.

id G.W. Visit Your Town?

Schenectady.

To celebrate Washington's Birthday, WGY presents a specially written playlet by Tom Lewis written around a visit paid Schenectady by Washington in 1775. Cast consisting of Waldo Poole, Douglas McMullen, Florence Stanford and Patricia Sheldon used for a studio room in the old Glenn Home which Washington occupied.

This sort of thing forms a natural tie-in with patriotic organizations and builds prestige for the station.

Reason for Series

Impression in some quarters is that this series of surveys is meant to question radio as an advertising medium. Such is not the intent.

As stated in launching the series, VANNERY proffers these tests for what they may worth to radio as a commentator, and for possible analysis, on commercial showmanship in broadcasti

EUROPEAN AIR MESS GETS WORSE

Rebel stations which refuse to conform to the Lucerne agreement on wave lengths continue to gum up the ether in Europe, and drastic action is planned to stop them.

Biggest offender is Luxembourg station, which not only refused to change to 240 meters, as arranged by the Lucerne plan, but chose on the day of European changing over to switch from 1,192 meters to 1,304 meters, which interferes seriously with Warsaw's broadcast under the name.

Listeners who dial in that waveband now get combination of Polish and Luxembourg dialect out of their loudspeakers, which sounds like Esperanto but is harder to understand.

Luxembourg has had an ultimatum demanding that it be good. If it won't play, International Broadcasting Union plans to put another station on the same wavelength as Luxembourg and drown it out so that it can't be heard outside its own country.

Already some stations on the Continent are deliberately sending Morse on the same frequency during Luxembourg's pet broadcasts, just to add to the pleasure of the public.

French are playing their little part in the confusion. Eiffel Tower was supposed to shut down on the night of the changeover, but it is still going merrily on. French say they will keep it going until they get a clear waveband for Radio Paris, their other station, which they say is being jammed, on the 1,798 meter band, by other continental stations.

Revise Early A.M. Rate Cards to Conform With Code Proviso

Chicago, Feb. 19.

Stations are beginning to institute new changes in their rate cards, particularly in the early morning hours.

New rates generally agreed upon constitute a reduction of the rate to about one-third of the net-work rate for those hours.

Move follows the strict orders of the radio industry code which prohibits stations from selling time at prices not listed on their rate cards. In the past all stations generally classified their daytime hours under one schedule. But often sponsors for hours before nine a.m. were able to secure reductions from the rate card on the contention that the hours before nine in the morning were less valuable than those that followed.

Which means that rate cards will be divided into three categories instead of the usual daytime and night time listings with a special section of rates for the three hours before nine.

PRIVATE RIBBING JUST A YAWN TO PUBLIC

Albany, Feb. 19.

"Jim Healy and Chester Vedder" have been ordered to cut out the smartaleckery and stick to their jobs over WGY. Healy's job is to broadcast news flashes for the Albany Times-Union and Vedder's job is to announce him. Instead the two used their broadcast periods as springboards for some strictly private comedy between themselves.

They called each other "colonels"

Do Fans Know Sponsors? Quiz

Answered in Two Dixie Towns

Charlotte, N. C., and Birmingham, Ala., are combined this week in VANNERY's survey of radio fan familiarity with the products associated with prominent headliners.

Charlotte is the site of WBT and WSRC and WKRC. Jointly they afford a fairly normal cross-section of Dixie. While only 77 replies were obtained from Charlotte and but 54 from Birmingham, the two together may have some significance.

However, some notable disparities are exposed as between the percentages from the 77 and the percentages from the 54. Phil Baker is at the bottom of the Charlotte list, while ranking number seven on the Birmingham group. Paul Whitman and Boake Carter are similarly high-low as between the two spots.

Charlotte-Birmingham listings are the third in a series of American cities canvassed by VANNERY. Hartford and Minneapolis preceded. It is again stressed that this is not a poll of program or headliner popularity and not a question of relative merit. It is simply an attempt to throw light on the question, Do Fans Know Sponsors?

VANNERY's questionnaire extremely simple. There are 25 well-

known headliners listed. To the right of each name is a blank space. Only instruction given is "fill in the name of advertiser." At the bottom of each printed form is another space for the person filling the questionnaire to state his or her occupation.

Questionnaires are distributed personally (not by mail), and the essence of the canvas is that the blank is filled in without consulting any references. All persons questioned are radio listeners. None are children.

Questionnaires containing fewer than three correct answers are not counted, on the theory that such persons either are not radio fans or cannot fairly be included in a survey designed to cover only the typical and average in each city.

One reply from Birmingham, a building contractor, described himself as a habitual radio listener who usually tuned down or out during advertising and tuned in again when it was over. This reply was, of course, not tabulated. VANNERY accepts an approximate identification as correct and slightly twisted, mis-spelt or incomplete identifications are not discounted.

Next Week: Providence, R. I.

Program Sponsor Identification

CHARLOTTE, N. C.

Questionnaires were tabulated from the following: Housewives, 18; teachers, 8; saleswoman, 3; students, 9; clerks, 2; scientists, 2; unemployed, 6; laundress, 1; mechanics, 2; executives, 2; artist, 1; lawyer, 1; newspapermen, 9; civil service employees, 3; grocer, 1.

(77 REPLIES)

	Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Amos 'n' Andy	60	17	
Maxwell Show Boat	57	18	
Boake Carter	52	25	
Eddie Cantor	52	23	
Ed Wynn	49	28	
Myrt & Marge	47	29	
Burns & Allen	36	36	
Rudy Vallee	35	40	
Will Rogers	32	41	
Clara, Lu & Em.	28	43	
Metropolitan Opera	19	52	
Bing Crosby	18	54	
Wayne King Orchestra	18	59	
Jack Benny	14	58	
Jessica Dragonette	13	63	
Joe Penner	11	64	
Casa Loma Orchestra	10	61	
'March of Time'	10	46	
Olsen & Johnson	9	65	
'Rise of Goldbergs'	8	69	
Paul Whiteman	6	61	
Phil Baker	5	72	

BIRMINGHAM, ALA.

Questionnaires were tabulated from the following: Housewives, 16; stenographers, 3; teacher, 1; nurse, 1; modiste, 1; clerks, 15; engineers, 2; photographers, 2; druggist, 1; telephone girls, 2; newspapermen, 3; unemployed, 2; electrician, 1; mechanics, 4.

(54 REPLIES)

	Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Amos 'n' Andy	40	14	
Rudy Vallee	33	19	
Eddie Cantor	32	22	
Ed Wynn	30	24	
Paul Whiteman	29	26	
Maxwell Show Boat	27		
Phil Baker	25		
Will Rogers	23		
Burns & Allen	20		
'Rise of Goldbergs'	20		
Clara, Lu & Em.	19		
Myrt & Marge	19		
Wayne King Orchestra	18		
Metropolitan Opera	17		
Boake Carter			
Joe Penner			
Bing Crosby			
'March of Time'			
Harry Horlick			
Edgar A. Guest			
Easy A. Guest			
Jessica Dragonette			

Hershfield's B'kptcy

Harry Hershfield last week filed with the New York Federal court a voluntary petition in bankruptcy, listing liabilities of \$15,239 and no assets other than \$46,000 in life insurance. Hershfield, who has regular release over WOR, recently signed a writing contract with the New York Herald Tribune Syndicate.

New Business

NEWARK, N. J.

Fischer Baking Co., six 15-minute programs a week. "Aunt Betty's Good Time Club." WNEW.

Schlesinger Clothing Co., nine 15-minute periods a week and six 100-word announcements a week. WNEW.

Krege Department Store, Newark, time announcements every hour on the hour. WNEW.

Grapefruit Growers Assn., six 100-word announcements a week plus three 15-minute "Big Brother" shows a week through the Blow Agency. WNEW.

Bulova Watch Co., time announcements the hour every day in the week. Through the Blow Agency. WNEW.

King's Brewhouse, six 15-minute periods a week. Through the Blow Agency. WNEW.

Glenside Co. (Lorraine Hairnets), two 100-word announcements five days a week for four weeks. WNEW.

Philip Morris Cigarettes, 15-minute spin on graphology by Mine Olyanova. Tuesdays. Through the Blow Agency. WNEW.

Abraham & Straus, six broadcasts, recording, "First Ladies on the Air," starting Feb. 28, Mondays, Wednesdays and Fridays. WOR.

R. R. Davis Co., 26 programs, starting Feb. 27, Tuesday, Wednesday, Thursday, recordings, "Real Life Dramas." WOR.

Pillsbury Flour Mills, four weeks, starting Feb. 19, Monday to Friday, afternoons, talk, "Party Lady." WOR.

California Packing Co. (Del Monte Fruits), 13 weeks, beginning March 7, Wednesday and Friday, 9-9:15 p.m., recordings, "True Stories of the Sea." WOR.

PHILADELPHIA

Justrite Company (Birdseed), canary and trio, three time weekly, 15-minutes. Signed direct. WIP.

Penn-Jersey Auto Stores, half-hour weekly, with Agnes Anderson Dick Wharton, Schatz's orch. (Publicity Service Corp.) WIP.

Bristol Myers Co. (Milwaukee Cream), 15-minute disc renewal for 52 weeks. Through the Looking Glass with Frances Ingram (Thompson, Coch). WCAU.

Gillette Safety Razor Co., 48 one minute transcriptions for Feb. (Rutherford and Ryan). WCAU.

Schenley Products (Silver Wedding Gin), five 15-minute programs weekly. WCAU (Radio Promotion Corp.). WCAU.

P. Duff & Sons, Inc. (Gingerbread Mix), three weekly 5-minute discs at 9:15 a.m., Tuesday, Thursday and Saturday, three months (B. B. D. & O.). WCAU.

Triplets Shoes, announcements for 62 weeks. WFI.

Futter Refrigerator (direct), 5-minute live program. Renewal. WFI.

Kaiser's Beer, Lanse McCurley Sport Chats, 6:15-8:25, weekdays. WPEN.

Pomors (dress house), sketch, "Mrs. Pa Marries," 5-minutes Monday, Wednesday and Friday at 10:15 a.m. (direct). WEN.

Lane Bryant (dress house), talk and music, twice daily, once Sunday (direct). WPEN.

Franklin Museum, advertising new House of Wonders announcements, once daily. (Stewart, Jordan) WPEN, WFI.

Horn and Hardart, announcements for 52 weeks, once daily. (Clements Agency.) WFI.

BOSTON

W. E. Young, Inc., Springfield, Mass., (Absorbine Jr.) series of half-hour programs, starting Feb. 25, through Erwin Wasey, New York. WNAC, WEAN, WORC, WDRC, WMAS.

Firestone Tire & Rubber Co. (New England Dealers) the limestone Crusaders' a fifteen minute series starting Feb. 11, through Harry M. Frost, Inc., Boston, Mass. WNAC, WEAN, WORC.

Oil and Painters Association, Washington, D. C., through WOL, Wash., series of fifteen minute talks started Feb. 7. WABA, WEAN, WORC, WMAS, WIIC, WDRC, WFEA, WLBE, WNEB.

Mendforth, Inc., Boston, series of 5 minute farm and garden talks, starting Feb. 18, through Chambers & Wissler, Inc. WNAC, WEAN, WORC, WMAS, WIIC, WDRC, WFEA.

Fels-Naptha, series of 15-minute programs two mornings a week, started Feb. 14, through Young & Rubicam, New York. WEEI.

Emerson Seeds, series of 15-minute programs Sundays, starts Feb. 25, through Broadcast Advertising, Inc., New York. WEEI.

R. H. White Co., series of 15-minute morning programs, once weekly, starts Feb. 22, through Sallinger & Publicover, Boston. WEEI.

Taste Master, series of daily announcements, starting Feb. 19, through Cramer-Krasse, Milwaukee. WEEI.

Lewandows, Cleaners & Dyers, 13

5-minute programs starting Feb. 19, through Eddie, Buckner & Mickels, Cambridge. WEEI.

Lone Wolf Biscuit Co., 117 announcements, three times weekly, starts Feb. 19, through Newell-Emmett Co., New York. WEEI.

OMAHA

Tudor Plate, fifty-two break announcements, beginning March 19, daily except Sunday. Placed through A. T. Sears & Co. WOW.

General Baking Co., two break-announcements daily, except Saturday and Sunday. More details to be arranged. WOW.

Jack and Jill Coffee Shop, Hotel Hill, twenty-six 15-minute announcements staggered between February 12 and March 11, placed through Earl Allen Co. WOW.

Easy Washer Co., announcement daily except Sunday, month of February. WOW.

Robin Hood Beer, announcement daily except Sunday beginning February 8 for two weeks. Placed through Bozell & Jacobs, Inc. WOW.

Alaska Packers (Del Monte), twenty-six 15-minute transcriptions to be given twice a week, beginning Feb. 19. Placed through Gilt & Howe-Hill Co. WOW.

Hill Bros. Coffee, five-minute transcriptions, five times per week, February 12 to March 19. Placed through Hill Bros. Inc. WOW.

Whalen's cafe, one announcement every Monday beginning January 29. Contract indefinite. WOW.

Nebraska Power Co., five-minute kits four times per week for sixteen weeks. Placed through Bozell & Jacobs, Inc. WOW.

Hinchey Laundry, break announcement Sunday and Tuesday, beginning January 14, until forbidded through Driver & Co. WOW.

Evans-Emerson Laundry, announcement every Monday for one year. WOW.

Kimball Laundry Co., eighteen announcements, once daily beginning February 4, placed through Earl Allen Co. WOW.

Hayden Brothers, department store, sales announcements, February 11. WOW.

Hillcrest Memorial Park, cemetery, 15-minute program Sundays, 3-3:15 p.m., began January 14, contract indefinite. Placed through Ernest Bader & Co. WOW.

Hoos Brothers, clothing store, 15-minute programs, Friday, 11:15-11:30 a.m. began February 9, ends May 4. WOW.

Pathfinder Magazine, daily announcement, except Sunday, February 5 to February 14. Placed through Cramer-Krasse Broadcasters, Cramer. WOW.

Byron Read Co., Graham Ice Cream Co., Goldstein-Chapman Co., new accounts on Luella Cannan and her program of singing, violin, Tuesdays and Fridays. WOW.

California Packing Co., 28 15-minute programs. Placed through Cramer-Erichson, Inc. KFAB.

Love Soap Co., 26 15-minute transcriptions. Placed through R. J. Potts, Co., Kansas City. KOIL.

Bayer Aspirin, 18 half-hour transcriptions. Placed through Blackett-Sample, Hummer Co. KOIL-KFAB.

Lloyd Cigarettes, announcements, announced daily, through February, March, April. WAAW.

Super Service, thirty words daily for one month. Renewal. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

Cricket Publications, studio announcements three times weekly for three weeks. Placed by Crittenden-Graves Co. WCAE.

Radio Cooking Club of America, studio program four times. Placed by Cecil, Warwick and Cecil. WCAE.

Waters Center, announcements once weekly for 18 weeks. Placed by Cramer-Krasse Broadcasters, Cramer. WOW.

Chrysler Corp., drama transcription once weekly for 13 weeks. Placed by J. Stirling Getchell. WCAE.

Gillette Razor, talk once weekly for 46 weeks. Placed by Ruthrauff-Ryan. WCAE.

Orion Corp., transcription once weekly for 18 weeks. Placed by Ruthrauff-Ryan. WCAE.

Campbell-Escolt Automobile Co., transcription twice weekly for 18 weeks. Placed by World Broadcasting System. WCAE.

Cystex, transcriptions relating newspaper adventures once weekly for 18 weeks. Placed by Dillon-Kirk, Inc. WCAE.

Blackett-Sample-Hummert, Inc., WCAE.

Faith Publications, studio announcements three times weekly for three weeks. Placed by Crittenden-Graves Co. WCAE.

Radio Club of Pittsburgh, studio announcements once weekly for 13 weeks. Placed by Cramer-Krasse Broadcasters, Cramer. WCAE.

Heaston, talk once weekly for 18 weeks. Placed by Cramer-Krasse Broadcasters, Cramer. WCAE.

Pathfinder Magazine, daily announcement, except Sunday, February 5 to February 14. Placed through Cramer-Krasse Broadcasters, Cramer. WCAE.

Lucille Shop, two five-minute programs a week for an indefinite period. WSOC.

Rostoch's Groceria, 13 15-minute programs. WSOC.

Taylor's Grocery, 13 announcements. WSOC.

L. W. Dryden Corporation, General Electric refrigerators, five announcements. WSOC.

Charlotte Salvage Compan, two announcements. WSOC.

Peds Manufacturing Company, 13 announcements. WSOC.

Pickwick Club, 13 announcements. WSOC.

Bayer Company, New York City, thirteen 30-minute evening transcriptions, Wednesdays, from February 7th through May 2nd, 1934. Placed by Radio Sales, Inc., New York City. WBT.

Les-Moore College (Buckwheat Flax), Boston, Mass., C. H. Webb, announcer. Tuesdays and Thursdays from Feb. 20 through Aug. 16, 1934. Placed direct. WBT.

Milton Oil Company for Dixie gas, Radio disc called "News Parade," once week for 13 weeks. (Anfenger Advertising agency.) KMOX.

Marmoleo, radio disc called "Love Making," once weekly. (Kastor agency.) One disc weekly. KMOX.

McCall-Moore for Milkweed Cream, disc weekly. (Thompson-Koch Company.) KMOX.

Rosicrucian Brotherhood, through Virgil L. Lenkin or San Jose, Calif. Discs of classical music and drama, once weekly. (Thompson-Koch Company.) KMOX.

Crane & Crane Clothes, Inc., New York City, for Mayo's local store, 52 announcements, day and evening, starting April 6, 1934. Placed direct. WBT.

Colgate-McKee for Charlotte, N. C., the 15-minute program, each week, beginning Mar. 12, 1934, advertising farm implements, Tuesdays and Saturdays noon. Placed direct. WBT.

Crane & Crane Clothes, Inc., New York City, for Mayo's local store, 52 announcements, day and evening, starting April 6, 1934. Placed direct. WBT.

Dr. Lyon's Tooth Powder, New York City, thirteen 30-minute eve-

CHICAGO

Walker Remedy Company, Waterloo, Ia., 30 one-minute announcements daily except Sunday between 6.30-7.00 a.m. (Weston, Barnet agency, Waterloo). WLS.

U. S. School of Music, New York City, continuation order for 11 more weeks of five-minute radio discs on Saturday between 2.35 and 3.00 p.m. (Ross Martin agency, New York). WLS.

Lancaster County Seed, Paradise, Pa., seven five-minute discs on Saturday mornings at 9:30 a.m. (C. F. Kern agency, Phila.). WLS.

Borden Ice Cream Company, Chicago, renewed Fuzzler program on Saturday evenings for 10 weeks. WMAQ.

Northern Trust Company, Chicago, renewed for 13 weeks of 30-minute Northerners at 9:30 a.m. to 10 p.m. (Chesterfield Successor). WMAQ.

AB State Company, Chicago, has signed for 18 weeks of 30-minute programs to be known as "Musical Tintypes," each Tuesday. WENR.

LOS ANGELES

United Remedies, KNX, si 15-minute spots, hit a week. Crockett Mountaineers, hill billys.

Penn Gas & Oil, KFWB, Thursday, 9:15 to 9:30 p.m. Witch's Tail, disc series, 10 weeks. (K. M. Henkel)

Java Bread, Co., Don Lee Coast CES, Thursday, 8:30 to 9 p.m. Imperial Jubilee, featuring Gill & Doemling.

Associated Oil Co., commercial the daily baseball game broadcasts over KFWB.

Hy-Way Od Co., Monday 7:30-8 "Romance of Ancient Egypt," serial with station stock talent. KFWB.

PITTSBURGH

Fred Bear Co., musical transcription three times. Placed by Scott-Howe-Bowen, Inc. WCAE.

McCoy Co., content once weekly for 13 weeks. Placed by Scott-Howe-Bowen, Inc. WCAE.

R. L. Watkins Co., transcription once weekly for 26 weeks. Placed by Blackett-Sample-Hummert, Inc. WCAE.

Pittsburgh Chevrolet Motors, studio announcements 13 times. Placed by Blackett-Sample-Hummert, Inc. WCAE.

Bayer Aspirin, musical transcription once weekly for 13 weeks. Placed by Cramer-Krasse Broadcasters, Cramer. WCAE.

Faith Publications, studio announcements three times weekly for three weeks. Placed by Crittenden-Graves Co. WCAE.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer, daily, four words three times daily, except Saturday. Placed through Buchanan Thomas Agency. WAAW.

John Optiz, Ford dealer,

COMMERCIALS

WEEK OF FEBRUARY 19

This Department lists sponsored programs on arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); Sa (Saturday).

ACME LEAD

6:30-Su-WABC

Ed McConell

1-Tu-WABC

Printers

Blackett

AMER ROLLING

10-F-WABC

The American

R. D. & O.

AMER TOBACCO

1:30-Su-WEAF

Metropolitan Opera

"Tannhauser"

Louis Mietzner

Friedrich Schorr

Hans Clemens

Leopold Stokowski

James Wolf

Arnold Gabor

Lotte Lehmann

Lois & Thomas

AMERICAN OIL

7-Su-WABC

Jack Dorsey

*Joe Katz

A 8

30-M-WEAF

Harry Borlack

Frank Parker

*Parke & Peart

20-F-WABC

Pete Baker

Alvin Alpertson

Roy Sheld

Morris Shore

*N. W. Aye

B. T. Abbott

Ray Smith

John Small

Lands 3 & W

*Pech

S. BOYLE

(Flor Wex)

Helen Morgan

Albert Bartlett

Blackie

BOURJOLS

8-Su-WEAF

Evening in Paris

Kathy Carrington

Milt Watson

Merle Oberon

Nat Shilkret

*Redfield

J. S. LINDEN

10:30-Tu-WABC

Tito Guitar

*F. Presley

BRAHMIN MYERS

8-Su-WEAF

(Span)

Pauline Pendoudre

Donald Novis

Lennie Hayon

Pauline Pendoudre

10-Su-WEAF

(Sal Hepatica)

Frank Arden

Pat Hoffs

Jack Smart

Irwin Delmore

Forde Grofe

Benton & Bowles

Carlton & Bowles

12-Su-WEAF

H. Barrett Dobbs

Doris & Ka-bocker

M. Wilson Orr

Thompson

12-Tu-WABC

Marley & Sheris

*Theatre

CAMPAGNA

6:30-Su-WABC

Grand Hotel

Art Acosta

Ivon Acosta

Donna Miller

Oene House

10-F-WEAF

Thurman

June Meredith

Don Amache

Connie Robert

E. H. Soules

E. Sagerquist

Orc (London)

10:30-Th-WABC

Romantic Muses'

E. Sagerquist

Orchestra

CARLORNDUM

6:30-Su-WABC

Edgar Snarey

Francis Bowman

F. G. Greene

CAROLYN JOVEY

(Father John)

7-Tu-WABC

John Herrick

H. Sanford's Orc

John Herold

Richard Clegg

Young & Rubicam

(London)

7-Su-WABC

Edie South

Bethrauna Ryan

CHAPPLER BROS

10-Su-WEAF

Rin Tin Tin'

Don Amache

Bob White

Obman & Arden

Bert Hirsh

Mike Ode

*Blackie

DEK-KUT

10-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

DEK-KUT

8-30-F-WABC

Edie Davis

John Roseleigh

Curts Arnall

Marilyn Monroe

Elizabeth Wrage

Bennie Howard

John Wayne

Johnny lace

*McC-Greg

CARLOS GARDEL
With Hugo Mariani
Spanish Songs
30 Mins.
Sustaining
WJZ, New York

Carlos Gardel was brought to America from Spain by NBC. If not the first he is assuredly one of the few entertainers ever to cross an international boundary under consignment to a foreign radio organization.

Gardel is a baritone. His voice has melody and feeling and the sample of his microphone work was easy to take. Apparently Gardel no speaks so Englishly because throughout the language of the ballads and serenades is Castilian.

With Hugo Mariani's orchestra the program filled an interlude between commercials and filled it entrancingly with Latin dreaminess and romantic melody.

Gardel has possibilities, but it is not certain that he is being exploited with very great demonstration of showmanship. As he faded out it was announced he would next be heard at 10:30 p.m. four days later.

Land.

SYDNEY MANN

THE GIRL WITH THE VIOLIN VOICE

LOEW'S ORPHEUM
This Week, Feb. 20

HOTEL PIERRE

JACK DENNY

AND HIS ORCHESTRA

WEAF American Oil Co.
Tues., 12:30 A.M. WABC Sun., 7 P.M.
Wed., 11:30 P.M. Richard Hudnut Sat., 12:30 P.M.
WZB WABC Fri., 9:30 P.M.

IRENE CASTLE'S OWN STORY

Now Bel 20 Pri

On Transcription Dramatized for Radi

Produced by BOB WHITE PRODUCTIONS
833 No. Michigan Avenue, Chicago

SID GARY

Radio's Versatile Baritone

CUNARD HOUR
10-10:30 P.M. Every Tuesday
WJZ

Direction
FRANK PRESBREY AGENCY

THE GREEK AMBASSADOR OF GOOD WILL

GEORGE GIVOT

On tour with condensed ion "New Yorkers"

Sole Dirac

HERMAN BERNIE
1619 Broadway, New York

PAT KENNEDY

(The Unmasked Tenor)

Sponsored by

Paris Medicine Co.
WGN, Chicago, Daily

1:30-1:45 P.M. CST

TALLULAH BANKHEAD
Dramatic Excerpts
10 Mins.
COMMERCIAL
WEAF, New York

Tallulah Bankhead, a personality and personage in the theatre and motion picture screen, brings a name, but little else, to radio. Her appearance on the Ruth Younger in a man-hour displayed a voice and a manner not susceptible to radio use. It's hard, unfeminine, and lacking in nuance.

Indeed the sketch was poorly stated throughout, so the star was at a double disadvantage. A trifle about lovers who decide to break up on the Ruth Younger in a man-hour displayed a voice and a manner not susceptible to radio use. Tempis was dilatory and the characters confused and simpering.

Land.

BOAKE CARTER

Sports Talk

15 Mins.

COMMERCIAL
WOR, Newark

New series for the CBS news commentator of sports' flashes and flash-backs. Program goes east and south and is sponsored by Schenley for Silver Wedding Gin.

From the editorial view Carter, night's standby for Philco on CBS, judges the contestants. Lighter tussle and picks "Dynamite" to win easily. Also takes a rap at the Madison Sq. Garden crowd for trying to supplant the big fellow with Loughran as a gate draw.

He then eases into the wrestling situation, with Gen. John J. Flynn of the N.Y. State Athletic Commission, drawing the next fire. He finally questions whether and when wrestling is on the level. Last few minutes deal with an old football story which lacks punch for a close.

If the rest of the series (five a week) maintain the policy of this first program, Carter should get the same response his news spots brought him. Handing the razz on the air to the big moguls is always good for publicity, and this kind of showmanship is the best. Listener forgets about the airtight being a transcript. Up-to-date stuff well mixed with the tales of past sports glories and late recordings give Carter the advantage of last minute happenings. Only objection might be Carter's British accent, which sometimes makes him difficult to understand.

Commercial copy handled by Alan Scott, WOAI, announcer (not named), is short. Type of show, of course, limits audience to men mostly but may catch the non-sports lovers too, because of Carter's rep.

ANNETTE McCULLOUGH AND FORREST WILLIS
Songs and Piano Music
15 Mins.

COMMERCIAL
WGJ, Schenectady

Mrs. McCullough, who did a local Kate Smith when the "Hello Everybody" songster was at the height of her popularity, has had a broad cast over the NBC red network from WEAF and from WGJ. She is now teaming with Forrest Willis on the early-morning commercial he long has done for a Capital District chain-furniture company. She is called "The Furniture Lady" and he "The Furniture Man."

Mrs. McCullough warbles pop numbers in the even-pitch tone and that smooth style familiar to and liked by many listeners. Now a veteran radioite, her technique naturally is good.

Willis, a member of the crooner school, handles a light voice skillfully. He is also capable piano accompanist and pop soloist. Some of the selections offered are from his new "Willie" album. He handles the number announcements. Program is weighted down with advertising, which includes a list of prices and bargains for dialers only. *Jaco.*

DON QUIXOTE

Drama and Music

15 Mins.

COMMERCIAL
WJZ, New York

Don Quixote is the third of a series of classic adventure yarns dramatized for the air by Jeddo-Highland coal. Others were "Robin Hood" and "Rob Roy." Each week apparently takes several weeks to unfold and is then succeeded by another.

Programs of this type represent a higher degree of merit and radio showmanship than, unfortunately, they get credited with. Lacking name personalities and entirely dependent upon production, they may values programs do cause much talk. Yet, as a fair statement that if the dramatic average of the air was as good as always there would be less grumbling about dullness.

"Quijote" as here rendered is a simple, straightforward rewrite on Cervantes which manages to capture much of the delicious lunacy of the fabulist knight and his little knightly squires. It's a little moonstruck, carries out the mood admirably. A happy combination of romance and nonsense is achieved. Jeddo-Highland sells coal intelligently.

UNDERWOOD-ELLIOTT-FISHER
"Voices of America"
With Will Irwin, Alexander Gray,
Mary Eastman
Variety
15 Mins.

COMMERCIAL
WABC, New York

This is a review on the previous night's office equipment market. William L. Elliott is host. His guest stars are in. Alex Gray sticks for baritone and Mary Eastman is the lady warbler. There is a choral background.

Half-hitting, half-missing, the Underwood show could be cited in evidence either way. In some respects there is a laudable attempt to be showmanly. At other moments the show doesn't seem to be accomplishing much. It is the absence of more specific indications it may seem almost unfair to be lukewarm. But it's that kind of a radio production.

Will Irwin brought a full, rich reverberating cough to the microphone. He talked about Lincoln with throat echoes, and commented upon the calmness of the American public as his voice thinned and faded alternately, giving the listener a continual sense of uneasiness. An unhappy speaker probably comes from trying to hold in a cough that insisted upon expression. Obviously Irwin belonged in bed, not before a microphone. And the program was affected that way.

Gray's singing is an example of the right kind of voice. He's there. Agreeable, too, is Miss Eastman. Dramatized heroism forms a serial attraction in the proceeds. A messenger boy casually rescues seven children from death by flames in one of these.

Underwood's is the sort of program that can hold the average listener if the dials happen to be set that way but will probably not draw much audience against competition.

Land.

JIMMY and JANE
With Myrtle Glass and Jimmy Conlon
15 Mins.

COMMERCIAL
KFWB, Hollywood

Myrtle Glass and Jimmy Conlon, former vaudeville stars, have ingeniously tied a stage song and patter act around a transcription idea which is on this station for three 15-minute periods a week.

Fair are ostensibly employed at a department store, with Miss Glass working at the music counter, thus allowing her an opportunity to sing a couple of numbers on each bill, with Conlon at the piano.

Music end of the program is snappy and effective. Script show element has to do with the steals of \$400 from the store boxes, with Conlon suspected. Dialog stuff is played for laughs. One comic twist has the commercial, a clothing concern, offering prizes for the best solution as to the thief.

Program has a supper hour spot and at this time of the evening stacks up well with other local stuff.

Stitz.

THREE SPINNERS
Al Garr, Bill Elliott and Bo Buford

Harmony
15 Mins.

COMMERCIAL
WBT, Charlotte

Coming and going on "The Old Spinning Wheel" as a theme, the Spinners are presenting close, spongy harmony or "Threads," Inc., of Gastonia, N.C., manufacturers of Mothers Thread.

McCullough warbles pop numbers in the even-pitch tone and that smooth style familiar to and liked by many listeners. Now a veteran radioite, her technique naturally is good.

Willis, a member of the crooner school, handles a light voice skillfully. He is also capable piano accompanist and pop soloist. Some of the selections offered are from his new "Willie" album. He handles the number announcements. Program is weighted down with advertising, which includes a list of prices and bargains for dialers only. *Jaco.*

THE THREE SPINNERS
Bill Elliott and Bo Buford
Harmony
15 Mins.

COMMERCIAL
WBT, Charlotte

Coming and going on "The Old Spinning Wheel" as a theme, the Spinners are presenting close, spongy harmony or "Threads," Inc., of Gastonia, N.C., manufacturers of Mothers Thread.

Bo Buford (Mrs. Bill Elliott) leads and plays the piano accompaniment. Bill is tenor and Al baritone. They make a nice combination and replace a "Threads of Thought" program that Mothers Thread was using with a philosopher and musical background. This program is intended to request something livelier.

Threads, Inc., is using radio exclusively for pushing its products and will plug "The Three Spinners" hard with a 15-minute program at 6:45 P.M. on Monday, Tuesday, Wednesday and Thursday. The same at 8 P.M. on Friday, and 9 P.M. on Sunday.

'GERMAN PARTY'
All German Program
Sustaining
15 Mins.

COMMERCIAL
WOWO, Fort Wayne

Station's first concentrated effort to reach large German population in the city and territory. Also built with an eye for a beer contract, and it is understood several breweries are watching. Opening announcement in English followed by German translation. A member of the particular performing unit generally assists with this end. Two German recordings are used as background music, popular songs and a folk tune.

Program has lots of possibilities and only needs more authentic atmosphere with a touch of true Teutonic humor to land. Comes on Monday nights at 9:30.

GONOCA TOURIST
ADVENTURES

Irvin Talbot
Talk, Songs,

30 Mins.

COMMERCIAL
WJZ, New York

Continental Oil has obviously set out to interest a particular segment of the listening electorate, and it does the job excellently. Program is directed to the fellow accustomed to stowing his family, much of his household goods and himself into a car and calling it a vacation by rambling through the more scenically edifying sections of the country. And the message that the petrol revenue has helped to garner this attention is a logical one, the dramatized travelog.

With the aid of a narrator, billed as the Old Traveler, each installment retells the adventures of a typical family trip, this time down through the Denver country of Colorado. Dialog bits sounded natural and were only resorted to as a relief to the descriptive narrative. Latter phase of the script revealed fine touch for converting scenic color into words, with the resonant pipes of the player in the narrator role coming into play in the descriptive. By cutting down on this last forced chuckles the commercial would eliminate the only thing that mars the proceedings.

Responsible for the musical interludes is Irvin Talbot, whose flair for synchronization makes listening to this session doubly pleasant. Wednesday night's show also included a dash of choral harmonizing. As cues into the story it was farfetched stuff, but that didn't take anything away from its appeal to the ear. For this same installment Tony Sarg was brought in to tell about the series of ads he has drawn for Continental Oil and how he has given away a book to be given away for the asking. The drawings, he said, had been left unclosed so that the kids, and even the adults, could fill them in. Other giveaway was road maps.

Carveth Wells was the refinery distributor's air attraction the previous two seasons. Presently he is gone, having taken a hookup of 26 stations and Tracy-Locke-Dawson, Inc. is the agency.

Odect.

SINGING NEWSBOY
Dave Bigelow
15 Mins.

COMMERCIAL
WMCA, New York

Dave Bigelow is the third in a parade of youngsters that the Grossman Co. has recruited this season to help it sell shoes over WMCA. Baby Rose Marie was the first candidate and after 13 weeks of it Mack took her place. The next season's recruit is the present incumbent. The singing is not an easy nasal tenor to take. Perhaps with a little more experience and direction the crudity will wear off.

Around the Wednesday night stanza the station has built something of a production. Continuity starts with a short comedy sketch to have 14-year-old Master Bigelow come to be discovered. A heavy-handed dialog bit attributes the discovery to Gus Edwards. The impresario heard the lad shouting "extra" and attracted to the timbre of his voice, asked whether he could sing and wound up the show with a solo. Edwards then came calling on him at the Albee (Brooklyn), where Edwards at the time was playing. Program attempts cueing the song numbers by the headline improvising method. The improvisations are not smart. Master Bigelow made certain to dedicate one of his numbers to Edwards, who accepted his tribute for the honor was "You're Such a Comfort to Me." He's continuing the program's theme song, "Baby Shoes," through which lyric the commercial gets at least six mentions.

Odect.

Sam HERMAN and Frank BANTA
Xylophone and Piano
Sustaining
15 Mins.

WGJ, Schenectady

Herman manipulates the hammer and Banta strokes the ivories on the 10-inch and three-quarter early-morning program over WEAF and the NBC red network. When first on the air waves about six weeks ago, Herman's xylophone selections bulked largest, but more recently Banta's contribution to the broadcasts has increased.

Herman swings the padded hammer and Banta strikes a good tone from his instrument. He produces a rhythmic brand of music. He does not overdo the forte stuff, which clicks on the stage or in an orchestra pit but which is rather hard on listeners' ears when an xylophone is pushed up in front of the mike. Most of his numbers are pop and new old. Banta is a capable pianist and pop soloist.

An unusual feature of the program is in a too-strident tone, particularly during the sign-off, when he hails Herman as "the wizard of the xylophone" and Banta as "the magician of the keyboard."

Jaro.

LARRY TATE
VOCAL

15 Mins.

Sustaining

WCAU, Philadelphia

Station vocalist easily rates net-work he gets each Tuesday at 11:45 a.m., Paul Mason's band, house crew, furnishes orch accompaniment. Tate, a former announced at Washington, D.C., announces the program besides doing the baritone he has built a female audience in a few months through sticking mainly to the love ballad, which he croons with more of a big time-touch than is usually found among local warblers. Program bills him as "singer of romantic songs," to which title he strictly adheres. One of the best sustaining-song jobs coming out of the Philly territory to date.

Palmer House, Chicago, has about decided against putting the Empire Room floor show on NBC for its pre-World's Fair plug.

Isham Jones Orchestra

COMMODORE HOTEL, N.Y.

The big show sponsored by the Hotel Commodore, 6:30 P.M. Saturday and Sunday.

10 P.M. Saturday, 11:30 P.M. Sunday.

12 P.M. Saturday, 11-11:15 P.M. Sunday.

Direction Columbia Broadcasting System

FRED ALLEN'S SAL HEPATICA REVUE

with

PORTLAND HOFFA JACK SMART

IBWIN DELMORE MARY MCCOY

SOMETHING SPECIAL SONGSMITHS

FERDE GROFE'S MUSIC

Material by Fred Allen and Harry Tugend

WEAF

Wednesday, 9:30 P.M. E.S.T.

Management Walter Hatchelor

RUBY NORTON

JACK CURTIS

CURTIS and ALLEN

Palace Theatre Bldg., New York

ANSON WEEKS

AND HIS BAND

AND ENTERTAINERS

HEADLINI

SECOND WEEK

LOEW'S STATE

LOS ANGELES

LEO ZOLLO

AND HIS MUSIC

Monday - 5:30 P.M. NBC

Saturday - 5:15-5:30 P.M. NBC

Playing Nights BENJAMIN FRANKLIN HOTEL Philadelphia

Management NBC Artists' Bureau, New York

Personal Rep. LEW CHUDDE

LITTLE JACKIE HELLER

"THE MITE OF THE MIKE"

Mon.-Wed.-Thurs. 4:15 P.M. CST

Saturday, 4:30 P.M. CST

Management NBC, Chicago

Rep. HERMAN BERNIE

New York City

RADIO CHATTER

New York

Ernest Cutting has a "Stars of Tomorrow" idea he's trying to sell the NBC program department.

John Carlile is on the Capitol bill with Clark Gable which opens this Friday (23).

M. H. Aylesworth wanted to know why his sales department didn't get that study on "Memory for Advertising." Copied At Present Visually.

Very busy night at Frank M. Stanton's of State University.

Talent still battling their way to work in the NBC studios through ushers who demand passes or 40¢ tourist tickets.

Palmyro show on NBC is tentatively set to start March 28. It's tabloid opera.

Landis Trio and White guesting on the Bab-O show (NBC) March 15.

Jack Denny may do an additional period for Hudnut. If and when it will be sole and on NBC.

George Jessel's contributions will be piped by CBS from Florida.

Al Jolson given Wendell Hall another 13 weeks.

Lee Sims and Ilomay Bailey have gone under the Ed Scheuing management.

Nick Kenny, radio Ed. on the New York Mirror, has widened out his peripheral interests and appears to be moving VNEW. He's thought to do one here under the caption, "Editorial Echoes." Other stations over which Kenny makes himself regularly heard are WMCA, WBNX, WJZ, WEAF.

Chicago

Dan and Sylvia, who were formerly on an NBC local show, now on sustaining at KDKA in Pittsburgh.

Natalie Moorehead guests on the Climaleone show this week.

Jarred excited about the Cat-aline Island broadcast and phoning for conference with P. K. Wright about the setup.

Jewish Courier has a radio section with Beatrice Greenberg handling the job.

Jim Cook has sworn off amateur theatricals.

Harry Sosnik orchestra waxed four sides last week for Victor.

Norman and Patricia Kornblatt Management on NBC's new All-State Musical Tin Types' show written by Margaret McKay on WENR.

Northerners octet under direction of Karl Schulte get new lease for Northern Trust company show.

Bob Arnst will guest star on the first coast-to-coast hookup for the N.D. (23).

Mobile Moaners return to NBC sustaining after having been given the pink slip when NBC acquired the Four Knaves act.

Borden show continuing for another 13 weeks with Frank Reynolds and Joan Kay.

Philadelphia

Leon and I. D. Levy, WCAU heads, returned from Florida. Leon made his broach debut in previous jaunt to the west coast for a look-out with an abscessed ear.

Ronnie and Van, former WOR and Park Central (NY) Hotel comedy song duo, begin a four-week sustaining series on WCAU this week.

Mattie Curran, doing a warbling sustainer via WIP. Studio friends on frequent gifts of champagne.

Jan Savitt, first fiddler of the Phila. Orch., begins a Friday night violin series on WCAU.

WCAU Station plans to build him after recent success as conductor of the Auto Show band.

WDAS may soon have new transmitter purchased from WPEN. Great fault with the station has been poor program reception.

Sylvia Jordan back in town after coming from the WIP in NY.

NBC audition being planned for the Warwick Sisters trio. One of the girls is sister to Jules Lande, NBC violin virtuoso.

Sasha Krill, former WCAU funny man, now scripting for Eddie Cantor staff. Kid working from Philly while going to school.

Sam Laskin, the old leader, after Dave Raskin for NY job as band arranger.

Former Isham Jones sax star, Bob Lightner, cousin of Winnie, the filker actress and his wife, Ruth, have split. Better half has connected with NBC as continuity writer.

Ronnie and Van, WOR comedy-sustainer duo, on a four-week sustaining via WCAU. Boys starring at local nite spot in between.

Savitt String Quartet (CBS) out for a week, with the cellist nursing an infected finger.

Bob Lightner, former Isham Jones

sax star, and the wife, Ruthie, amicably parted. Better half connected with NBC in continuity.

Alan Scott handling the announcing job for those Roake Carter sports discs, sponsored by Silver Wedding Gin, and spotted through the east.

Ben Grey, local promotion gal in Philly, new head of publicity at WPEN.

Fred Coli, press agent for WPEN, now a daddy.

WPEN newly erected Radio Center which contains restaurant, now adds a liquor bar for the convenience of mike stars. No missed broadcasts yet.

Boston

WEEL, Boston, getting congratulatory letters from drys who express pleasure at the station's decision to ban liquor ads. Majority of letters are from northern states.

Representatives of the Harvard Debating Council of Harvard University and the Edward W. Quinn Debating Society of Cambridge Council Knights of Columbus met in the Yankee Network studios for a debate on the subject: "Resolved, that the automobile is a menace to society." The debate was to be held in the United States should remain in private ownership; and not be further subjected to government control.

Bob Freeman, formerly of WPRO, Pawtucket, R. I., has joined WEEL's announcing staff. After landing the job, he will return to Pawtucket to check if his car was struck by a physician. Bob was thrown into the road, and the doctor who hit him took six stitches in his forehead.

While Amos 'Andy' were in Boston, they were interviewed over the air by George Mackinnon, GM of WENR. He did not like it.

He did such a swell job that the manager of the theatre in Providence where they were to play next, wired him and asked Mackinnon to come down there and do the interview over a Providence station. When he returned from Providence he received a wire from the manager of a theatre in Rochester, N. Y., where Amos 'Andy' were booked to come and repeat his air interview. But Mackinnon figured he didn't have many readers in Rochester so he let it pass.

Helen Barr, WEEL soprano, returning from a Central American tour immediately landed three commercial programs. Now Lloyd Del Castillo, staff organist who accompanied her in some of her programs, is heading south, hoping to similar good luck on his return.

East

Advertising on all Vermont stations is now at a low ebb.

Charles Crane new announcer for the National Life Insurance program over WCAQ, Waterbury, Vt.

Burlington (Vt.) Daily News is now using page one box giving the number of daily requests received by its station, WCAQ.

Jackie O'Dell sports announcer for WDEV, Waterbury, Vt., is back on the air after a layoff since October.

WCAQ, Burlington, Vt., now hasn't a single account on the New York shores of Lake Champlain.

When Liquor returns to Vermont there will be no need to radio stations to fill voids advertising through other medium.

Jimmy Melton closed Musical Recital series in Bridgeport, Frederick Harold Dart, home-town pianist, accompanied.

Dot Taylor, soprano, and Martin Doty, linked in "Melody Cruise," now spiced Sunday p.m.'s on WCCO.

David Tomlinson, relative of Edie, today (19) launching new travel series, Romance of Foods, WCCO, Bridgeport.

New London's Lee Reagan Wednesday-night on WICC, Bridgeport, with Sea Chanteys; he's a baritone-acordionist.

It's a mom's for Letta Joe-Hill, WICC, Bridgeport, contracts.

WICC, Bridgeport, introducing Betty Quinlan, Port Chester singer.

Managers of professional lacrosse team in Pittsburgh have transferred broadcasting privileges from KQV to WWSW, with Walt Slickies announcing.

Young Kelly, 12-year-old star of Wizard of Oz series, guest of WCAU, Pittsburgh, last week.

WWSW, Pittsburgh, broadcasting series of weekly talks from important financial, credit and merchandising men. Sponsored by Delta Sigma Pi, business fraternity at University of Pittsburgh.

Blue Moon Club with other stars via WWSW, Pittsburgh, has replaced Jimmy DeBella's band with that of Larry Pillerman and Danny Davis back m.c.'ing.

Howard Jackson back on KDKA, Pittsburgh, with Sammy Fuller at the piano.

Lynden Morrow, p.a. for KDKA,

Chicago Ad Agencies

Radio Execs (Associated with the Show or Performance End of Radio).

Aubrey, Moore & Wallace, Inc., 410 North Michigan Ave., J. H. North.

F. G. Abbott.

N. W. Ayer

164 W. Jackson Blvd.

Nason, McGuire.

Batten, Barton, Durstine & Osborn

221 N. LaSalle St.

George May.

Jackson-Sampson-Hummert

221 N. LaSalle St.

Edward Alshire.

N. H. Peterson.

Critchfield

8 S. Michigan Ave.

Frank Steele.

Doremus & Company

208 S. LaSalle St.

H. Ray Henderson.

Erwin, Wassay & Co.

220 N. Michigan Ave.

William Weddell.

Fredericks & Mitchell

Strauss Bldg.

Carl Fredericks.

Charles Daniel Frey

333 N. Michigan Ave.

Larry Triggs.

Gundlach Advertising Co.

400 N. Michigan Ave.

Irving Rosenbloom.

Henri Hurst & McDonald

520 N. Michigan Ave.

A. Le Becker.

Kirkland-Engel

946 N. Michigan Ave.

Kenneth Ring.

Lord & Thomas

919 N. Michigan Ave.

Lewis Goodkind.

Matteson, Fogarty, Jordan

307 N. Michigan Ave.

H. L. Weiler.

McCann-Erickson

910 S. Michigan Ave.

Raymond Atwood.

Maye McFarland

333 N. Michigan Ave.

Nate Caldwell.

McJunkin

228 N. LaSalle St.

Gordon Best.

McKee, Williams & Cunningham

ham, Inc.

Strauss Bldg.

William Roche.

Ruthfrau & Ryan

360 N. Michigan Ave.

Frank Steele.

Stack-Goble

8 S. Michigan Ave.

Ralph Goble.

J. Walter Thompson

410 N. Michigan Ave.

Thomas Luckenbill.

U. S. Advertising

612 N. Michigan Ave.

George Emfinger.

Pittsburgh, visiting Radio City this week as guest of NBC.

Helen Davis, replaced Richard

Crooks for WWSW, Pittsburgh, in

turning during tenor's sole engagement with Pittsburgh Symphony orchestra.

J. Arthur Dupont of Ottawa, Ont., director of broadcasting for the Canadian Radio Commission, has completed a survey of broadcasting conditions in the eastern provinces.

He was accompanied on his tour by J. Frank Willis, of Halifax, N. S., who has been appointed program director for the broadcasting units in the Atlantic provinces.

While at Moncton, N. B., Dupont announced

that a studio formerly used by CNR, now dismantled, would be continued as use by the commission.

It was decided that two half-hour programs would be broadcast from this studio each month, the commission's dates being the 14th and 28th.

West

Gene Austin and Candy and Coco hit the air for the first time on the coast recently over KTLF.

KMTR is now remoting Mel Riswick's orchestra from the Los Angeles Biltmore, daily between 1 and

1:30 and between 4:30 and 5.

Paul Keltly, managing editor of the Oregonian, offers a regular weekly program of Views of Oregon. In three years he gave his interpretation of daily news stories over KGW, and has just recently been shifted to KEX, Portland.

When Ted FloRito moves from Hotel St. Francis, San Francisco, to the Cocoanut Grove in Los Angeles on March 4, the Old Gold

Inside Stuff—Radio

ven with the acquisition of the Hudson, Times Square legit house, as an accommodation for clients who want sideline audiences, CBS still has to originate some of its shows from Carnegie Hall. Programs staged in the latter spot are Bourjols' "Evening in Paris" and the Union Central Life Insurance Co.'s "Roses and Drums." Both are on the web's Sunday schedule and conflict in time with other audience attended shows. Because each stanza has its own invite no other session can immediately precede or follow it in the same hall.

CBS' sales promotion department is sizzling at what it describes as an NBC practice of quoting from Columbia research studies without giving the source credit. At a most recent case in point the CBS surveymen point to NBC's automobile industrial reports for 1933. Latter refers to a "Vertical Study of Radio Ownership, 1930-33," credit CBS as the publisher of the radio set survey.

KMTR, Hollywood, has instituted a rule whereby none of its staff technicians will be allowed to work on remote control broadcasts from outside the studio. Heretofore the technicians have been contributed as part of the station's service, but under the new scheme remotes will be compelled to engage outside men.

Egomaniac of a radio singer is exemplified by his action at a dinner party when he sang one number and observed to his host, "Well that more than pays you for the dinner, doesn't it darling?" turning to his bride, now suing him matrimonially. She yested, stating that her other singer-husband gets \$500 per single appearance. Incidentally this radio singer is said to be through on the air with the major chains because of his personal conduct.

Sunday, Feb. 25, marks the completion of ten years' work in the local radio field for Arthur E. Edes, WEEL Boston program director. Radio was living in the ear-phone era when Edes first felt a dubious urge to expose his knowledge of music to the official then operating the Westinghouse station in Springfield. The first realization that he had fulfilled the requirements was in the form of an official summons to the opening of the Hotel Brunswick studios of WEZB in Boston. The same evening, Feb. 25, 1924, he was handed and read over the air the station's dedicatory salute.

Refusing to appear on a stage while in Los Angeles, Earl Carroll was interviewed from the wings of the Paramount theatre, there for the weekly stage-audience show, commercialized by Borden's milk.

He was interviewed by Max Shane. Usually these weekly interviews are from the stage but to put over the act effectively the audience was led to believe the question and answer stuff was remoted from the studio.

transcontinental will shift from KFRC to KHL. Dick Powell's future on the program is unsettled, as the Warner player has only a three-week contract with transcription rights to him and sing on the cigarette show. Morning Oregonian has designated Edward Patriy exclusive representative of KGW and KEX in Portland.

"In Law," which has been a feature domestic serial for two years on KFAC, Los Angeles, switches to KNX.

Mid-West

Percy Robbins, WOVO's first staff organist, has returned to station after extended absence and now is back in full. Successor is Gerald Nealon who goes into new Ft. Wayne radio playhouse here.

Lyric theatre, Indianapolis, has started a series of weekly broadcasts over WFBM. Has 15-minute program on Thursday night, and two on Saturday. Late evening time is commercial with transcription rights to talent. Headline act and parts of the pit orchestra broadcasts early Saturday evenings. Programs are bolstered with daily afternoon and evening spot announcements.

New assistant operator at KFAB-KOIL switchboard is Orville Weller.

New salesman at WAAM, Omaha, is Edward Bernstein. McCaffrey, Livingston (from KMBC), Merle Owens and Lyle Gordon.

KFAB lining up for broadcast of Olsen and Johnson's Swift Revue from the local studio.

Olsen and Johnson's Swift program originated in the KFAB studio of WFBM, Friday night. The show is a choral unit in the Midwest, though the air too far to get back to Chi. So direct wire was made to WFBM.

KFAB, Lincoln, and KOIL, Omaha, made Free & Siefenberger national ad representatives.

Severe cold put John L. Clark, gen. mgr. of Crosley's WLW and WSLC, Cincinnati, between the sheets last week.

Homey Bernhardi, tenor, is back on sustaining at WCKY, Covington, Ky.

Wanda Edwards, 17-year-old blonde singer of Covington, Ky., made a smash debut on WCKY in the city and was assigned semi-weekly night spots. Lowell Box, who opened the show, left.

Wanda Edwards, 17-year-old blonde singer of Covington, Ky., made a smash debut on WCKY in the city and was assigned semi-weekly night spots. Lowell Box, who opened the show, left.

A new Monday night sustainer at WCKY, Covington, Ky., opposite Cincinnati, is "Circus in Town." Serial loosely drama and romance within a white-top outfit. Continuity by Wally Lohr, who formerly was on dramatic staff of WLW and trouped with Robert Mantell and Genevieve

South

Bob Duran, basso announcer, has left KTAT and succeeds Harold Kimmick as KOMA announcer in Oklahoma City.

Vanderen's Gypsies, a new musical program, was heard for the first time over KVVO, Tulsa, Tuesday, February 5, when they began an engagement over the station for Grizzards' department store.

Tom Edwards, 17-year-old blonde singer of Covington, Ky., made a smash debut on WCKY in the city and was assigned semi-weekly night spots. Lowell Box, who opened the show, left.

Wanda Edwards, 17-year-old blonde singer of Covington, Ky., made a smash debut on WCKY in the city and was assigned semi-weekly night spots. Lowell Box, who opened the show, left.

Recently Mrs. Frank McCabe of the KOMA, Oklahoma City, program department, was overcome by gas from a leaky stove in her home.

(Continued on page 54)

CWA-Air's Free Shows

(Continued from page 1)
boxoffice stands to suffer additionally on a national scale. Complaints are piling into the NRA that the Government's free entertainment is menacing tax paying institutions. A theatre owner of Newburgh, N. Y., has made formal charges that the Government is taking at least 2,000 potential ticket buyers away from the boxoffices of that city nightly.

It is being pointed out that the theatre cannot be expected to operate with an NRA that is being combated by a CWA.

Cauti

Filmdom, because of its relationship with radio via stars and broadcasts, is moving cautiously. Not until the enormity of free radio shows was proven by a national check-up, however, did pictures decide to take action. It was figured that free air shows would not fit physically into the air end of the theatre situation except in a few of the largest cities. But the free show practice is spreading to the extent that a total of 84,120 people are estimated to be weekly attending 1,000 stars in 28 cities. This is what has convinced filmdom, even more so than logic, of what these same figures may grow to in six months or a year.

Industry checkers are reporting. If unchecked it will grow so rapidly that it will be practically too late and impossible to check. Next year may be too late.

Report by

Regarding the New York City situation investigator's report is:

"After a thorough survey, in which some of the national and independent broadcasting stations were consulted on one pretext or another, and from information obtained indirectly through other sources, I would say that a conservative estimate of the number present by invitation at these broadcasts in this territory each week would average 25,000. Our survey discloses that many of these people attend commercial broadcasts, put on the air directly from the commercial houses such as large dry-goods and clothing stores, furniture stores, etc."

Commenting on other conditions in Chicago a report states:

"Situation is serious in this territory. Estimated that more than 2,000 people attend the various studios daily. Also WLS operates the Eighth Street theatre every Saturday night, giving their radio performances on the stage and charging 50-75c admission. It is reported there is always a line-up for tickets."

For Boston the summation is:

"Situation bad here. Two stations report an attendance of over 20,000 during the month of November. Another two stations report an attendance of over 8,000 in November. These broadcasts are receiving an increase each week due to the fact that the public is invited by announcements which state that they are admitted absolutely without charge. Another broadcast in the ballroom of the Bradford hotel issues free tickets. One of the big department stores has just engaged Steinberg Hall for free broadcasts. Boston reports total estimated attendance of 9,000 weekly."

For Detroit the memorandum cites: "Six stations have an audience of about 8,000 per week. One station reports only three or four persons attend daily. However, they refuse admission to 150 to 250 persons every day. One station has a children's program at which approximately 1,000 children attend each Saturday morning."

In every instance admissions to broadcasts are free and unrestricted, the report comments on Oklahoma City. Since all of the stations there use much local talent, the performers invariably have a gathering of friends at all local broadcasts. That city's radio draw now is put at 1,000 daily, and the report indicated that other theatres are but a short way off.

In Seattle, a hostess is provided to show the studios but the public is not permitted to hear actual broadcasts. Nevertheless, the report continues, "Columbia Broadcasting Company holds a carnival five days a week in an auditorium holding 150 people."

Attendance by Cities

Following is the first film check-up on the inroads radio is charged with making into the boxoffices. It

apportions the 85,120, now estimated to be weekly attending such free shows, as follows:

New York City.....	25,000
Chicago.....	12,000
Kansas City.....	9,000
Boston.....	8,320
Detroit.....	6,000
Oklahoma.....	3,500
Philadelphia.....	3,000
Pittsburgh.....	2,000
Nashville.....	1,800
Cincinnati.....	1,700
Omaha.....	750
Seattle.....	700
San Fr.....	500
Dallas.....	450
Charlotte.....	300
Salt Lake City.....	100
Des Moines.....	100
Washington, Albany, Atlanta, Minneapolis, St. Louis, Denver, Cleveland, Memphis, New Orleans, Portland, Ore.; Indianapolis, all negligible.	

Los Angeles, Feb. 19.

Local theatres are talking of a war of reprisals against radio as a result of the switching of the free show practice is spreading to the extent that a total of 84,120 people are estimated to be weekly attending 1,000 stars in 28 cities. This is what has convinced filmdom, even more so than logic, of what these same figures may grow to in six months or a year.

Industry checkers are reporting. If unchecked it will grow so rapidly that it will be practically too late and impossible to check. Next year may be too late.

Report by

Regarding the New York City situation investigator's report is:

"After a thorough survey, in which some of the national and independent broadcasting stations were consulted on one pretext or another, and from information obtained indirectly through other sources, I would say that a conservative estimate of the number present by invitation at these broadcasts in this territory each week would average 25,000. Our survey discloses that many of these people attend commercial broadcasts, put on the air directly from the commercial houses such as large dry-goods and clothing stores, furniture stores, etc."

Commenting on other conditions in Chicago a report states:

"Situation is serious in this territory. Estimated that more than 2,000 people attend the various studios daily. Also WLS operates the Eighth Street theatre every Saturday night, giving their radio performances on the stage and charging 50-75c admission. It is reported there is always a line-up for tickets."

For Boston the summation is:

"Situation bad here. Two stations report an attendance of over 20,000 during the month of November. Another two stations report an attendance of over 8,000 in November. These broadcasts are receiving an increase each week due to the fact that the public is invited by announcements which state that they are admitted absolutely without charge. Another broadcast in the ballroom of the Bradford hotel issues free tickets. One of the big department stores has just engaged Steinberg Hall for free broadcasts. Boston reports total estimated attendance of 9,000 weekly."

For Detroit the memorandum cites: "Six stations have an audience of about 8,000 per week. One station reports only three or four persons attend daily. However, they refuse admission to 150 to 250 persons every day. One station has a children's program at which approximately 1,000 children attend each Saturday morning."

In every instance admissions to broadcasts are free and unrestricted, the report comments on Oklahoma City. Since all of the stations there use much local talent, the performers invariably have a gathering of friends at all local broadcasts. That city's radio draw now is put at 1,000 daily, and the report indicated that other theatres are but a short way off.

In Seattle, a hostess is provided to show the studios but the public is not permitted to hear actual broadcasts. Nevertheless, the report continues, "Columbia Broadcasting Company holds a carnival five days a week in an auditorium holding 150 people."

Attendance by Cities

Following is the first film check-up on the inroads radio is charged with making into the boxoffices. It

Ad Agencies'

(Continued from page 31)
Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.	500 Fifth Ave., N. Y. C.
Douglas Coulter.	
Batten, Barton, Durstine & Osborne, Inc.	383 Madison Ave., N. Y. C.
Roy Durstine.	
Arthur Pryor, Jr.	
Herbert Sanford.	
Benton & Bowles, Inc.	444 Madison Ave., N. Y. C.
M. Rutherford.	
Iow Co., Inc.	15th Ave., N. Y. C.
Milton Blow.	
Blackett-Sample-Hummert, Inc.	30 Park Ave., N. Y. C.
Frank Hummert.	
George Torrey.	
Blackman Co.	122 E. 42nd St., N. Y. C.
Marion Harper.	
Campbell-Ewald Co.	292 Madison Ave., N. Y. C.
C. Haistead Cottingham.	
Cecil, Warwick & Cecil,	230 Park Ave., N. Y. C.
J. H. McKee.	
The Paul Cornell Co.	580 Fifth Avenue, N. Y. C.
L. S. Gaskin.	
Samuel C. Croft Co.	28 West 44th street, N. Y. C.
Arthur Anderson.	
Erwi - Wasey & Co., Inc.	420 Lexington Ave., N. Y. C.
Charles Gannon.	
William Esty & Co., Inc.	100 E. 42nd St., N. Y. C.
William Esty.	
Edward Byron.	
Federal Ad. Agency	444 Madison Ave., N. Y. C.
Mann Holmer.	
Albert Frank-Guenther Law, Inc.	70 Pine St., N. Y. C.
Frank A. Arnold.	
Gardner Advertising Co.	330 W. 42nd St., N. Y. C.
R. Martin.	
Gotham Co.	250 Park Ave., N. Y. C.
A. A. Kron.	
Hann-Metzger, Inc.	175 Fifth Ave.
Louis A. Witten.	
Joseph Katz Co.	247 Park Ave., N. Y. C.
H. Lawrence Holcomb.	
Jack Nelson.	
Lambert & Fassley, Inc.	400 Madison Ave., N. Y. C.
Martin Horrell.	
Lannan & Mitchell, Inc.	17 E. 45th St., N. Y. C.
Ray Virden.	
Robert W. Orr.	
H. E. Leman Advertising Agency	420 Lexington Ave.
John S. Martin.	
Lord & Thomas	247 Park Ave., N. Y. C.
Montague Hackett.	
McCann-Erickson, Inc.	285 Madison Ave., N. Y. C.
Dorothy Barstow.	
Margaret Jessup.	
Newell-Emmitt, Inc.	40 E. 34th St., N. Y.
Richard Strobridge.	
Pedlar & Ryan, Inc.	250 Park Ave., N. Y. C.
David F. Crosier.	
Edward Longstreth.	
Frank Presbrey Co.	247 Park Ave., N. Y. C.
Fulton Dant.	
Ruthrauff & Ryan, Inc.	Chrysler Bldg., N. Y. C.
Jack Davidson.	
J. Walter Thompson Co.	420 Lexington Ave., N. Y. C.
John U. Reber.	
Robert Colwell.	
Gordon Thompson.	
A. K. Spencer.	
Herschel Williams.	
Nathan Tufts.	
Herb Polesie.	
Young & Rubicam	285 Madison Ave., N. Y. C.
Hubbell Robinson.	
W. R. Stuhler.	
Donald Stauffer.	

(Continued from page 31)
stations, and will be enforced to serve the public interest.

Rules of Showmanship

(Continued from page 31)
special characteristics of the medium itself, as contrasted with other media:

In broadcast advertising, the advertiser or his representative speaks directly and personally to his listeners. For the period of his program, he is a guest in their homes.

The homes which he thus enters are of all types. The broadcast audience includes the farm family, the small-town family, the city family; it comprises practically all members of the family, sometimes singly, sometimes as a group. It embraces persons of all beliefs and creeds.

These two characteristics—the intimate, personal nature of broadcasting, and the wide range and joint listening of its audience—primarily determine what may properly be put on the air.

For example, a broadcast program should provide agreeable instruction or entertainment to most listeners. Its primary appeal should be to the listener's interest. Unpleasant or gruesome statements should be avoided as more likely to offend than to instruct or entertain. Courtesy and good taste should govern the manner in which announcements are made. The most effective method of delivery of an announcement is restrained and persuasive. An aggressive, unduly emphatic manner may be objectionable to a large part of the radio audience.

Since the listener's primary interest is in entertainment or instruction, the advertising message should be in harmony with the rest of the program, should contain information of interest to the public, and should be prepared and delivered with brevity and skill.

Statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few, and statements which are derogatory to an individual, an institution, a group or an industry, should be avoided. Protection against libel and slander is as essential for the advertiser and his agency as for the National Broadcasting Company.

True and reliable information, too much detail should be avoided. For instance, the advertiser's street address and the like should not be reiterated to the point of annoyance. The most productive way to obtain direct responses is to have replies sent to the broadcasting station or network.

Offers made to the radio audience should be simple and easy to grasp quickly. Involved and prolonged descriptions defeat their purpose by confusing the public and driving listeners away.

Each program should be individual and distinctive and should not resemble too closely the adjoining program on the same network. In other words, the entire day's broadcasting must be balanced to furnish variety of entertainment and instruction to listeners. Especially, the advertiser and the network should co-operate to prevent repetition of the same musical numbers in programs occupying nearby periods.

PART TWO REQUIREMENTS

1.

The use of the Deity's name is acceptable only when used reverently or as part of a standard classic work.

2.

Statements or suggestions which are offensive to religious views, racial traits, and the like, must be avoided.

3.

False or questionable statements and all other forms of misrepresentation must be eliminated.

Obscene and off-color songs or jokes, oaths, sacrilegious expressions, and all other language of doubtful propriety must be eliminated.

Testimonials must reflect the genuine experience or opinion of a competent witness.

Statements of prices and values must be confined to specific facts. Misleading price claims or comparisons must not be used.

7.

As a safeguard against misuse of broadcast facilities for commercial competitive purposes, programs shall not refer to any competitor, directly or indirectly, by company name, by individual name, or by brand name—regardless of whether such reference is derogatory or laudatory.

PART THREE Program Procedure

To secure observance of the requirements set forth above, the following rules have been adopted in the interests of advertisers as well as of the National Broadcasting Company and its associated

stations, and will be enforced to serve the public interest.

All continuities, including the words of all spoken lines as well as the wording of commercial announcements, and a list of the cast, must be submitted to the National Broadcasting Company at least one week in advance of the broadcast, except when the nature of the program does not so permit. This does not affect the advertiser's privilege to submit changes in his commercial continuity, prior to the broadcast.

All continuities, including the words of all songs or spoken lines as well as the wording of all commercial announcements and the list of the cast, are subject to the approval of the National Broadcasting Company, which reserves the right to reject any program and/or announcement as a whole or in part. If an announcement is not in accord with the requirements set forth herein or is otherwise incompatible with the public interest,

when a change in a program is required, the National Broadcasting Company will endeavor to accommodate the advertiser in an endeavor to arrive at a satisfactory handling of the matter. If no agreement is reached, the National Broadcasting Company reserves the right to require eliminations or substitutions for any part of the program and/or announcement which it deems inconsistent with its obligation to serve the public interest.

3.

Because of its responsibility to serve the public interest, the National Broadcasting Company reserves the right to require the advertiser or his agency to do in addition to the continuities mentioned in the foregoing paragraphs, a performed audition of a contemplated commercial program.

4.

Written lists in duplicate, showing correct titles, composers, and copyright owners appearing on the music to be used on the program, are to be submitted to the National Broadcasting Company at least one week before the broadcast, for copyright clearance. No changes are to be made thereafter without approval of the National Broadcasting Company music rights department. When this procedure is violated, responsibility for any copyright infringement shall rest on the advertiser.

5.

Evidence of the right to use musical or literary material must be supplied to the National Broadcasting Company at least three days in advance of the broadcast. For testimonial purposes, the advertiser or his agent must submit to the National Broadcasting Company, at least three days in advance of broadcast, either three days in advance of broadcast, either an indemnification signed by the advertiser or his agency, or a written release authorizing its use for advertising purposes, signed by the person making the testimonial, or sworn to before a notary public, and must furnish the National Broadcasting Company a full copy thereof.

6.

The National broadcasting Company is anxious to be of service in preventing unnecessary conflict of subject matter and musical numbers. The cooperation of advertisers and agencies is invited to make possible prompt coordination between all stations. When two or more advertisers using nearby periods on the same network submit programs containing the same musical number, the advertiser or his agent first submitting his detailed program shall have the right to use the number, and the National Broadcasting Company shall deny the other advertiser's or other agents to submit a substitute number, subject to the same restrictions as to duplication.

7.

The National Broadcasting Company reserves the right to amend this procedure, these principles and requirements, and to adopt new ones when and as, in its opinion, conditions warrant. The adoption of such new procedure, principles or requirements for the public interest.

PARIS LIKES U. S. POPS

Paris, Feb. 10.

American music is selling big in France, with prospect of further expansion in sheet trade, largely due to a ban on German output.

"Big Bad Wolf," translated into French, is the best-seller—at the moment, according to Hugo Bryk, General European representative of ASCAP who has made his office in Paris since October.

Translation is by no means necessary in all cases, however, and other big numbers now are "Night and Day" and "Is It a Smoke," both published here in English.

Manhattan Holds Upbeat Despite Florida Exodus of Past Weeks

Iorida exodus hasn't helped the smart spots which cater to that clientele, but biz in general fairly good all over.

Same situation obtains along Broadway with the Casino de Paree and Hollywood doing sensational trade. Paradise not quite as bullish, but oke, and the Palais Royal building.

Lace Piquale and Peppy's Chapeau Rouge west of Fifth avenue and El Morocco are among the snooty niteries which would be affected by the Florida scram-outs, but they're holding up nicely. Leon and Eddie's is still clicking, one of the outstanding survivors of post-repeat, indicating that the personal following equation is worth something. On the other hand, the former recherche 21 (Jack and Charlie's) and other kindred spots with specialized clientele have suffered under the onslaught of the hotels' cocktail bars.

Downtown Cafes, Too

Hostelries are still on the upbeat; and an idea of the cocktail thing finds its repercussions in the downtown Wall Street sector, where, with a quasi-NAF patriotic spirit, the financial sector's better class restaurants are also mulling installing string ensembles as musical accompaniment to food. A questionnaire on this is going out.

The fashionable east side hosteries such as the Tuscany has installed Bela Lublov's continental-style ensemble; Peter Van Steden and an NBC unit go into the Gotham, and the others already are well equipped with dance and concert music.

Chi Musicians Want \$2,556 from Millard

Chicago, Feb. 19. Musicians Union here is the latest to hear about the exploits of S. S. Millard. They are waiting for Millard to come back to town so they can tell him that he owes the union just \$2,556 on the contract on the now defunct Old Mexico cafe.

Union has allowed a claim of \$24 against Millard for failure to pay the balance due Charles Pierce for music at the cafe, plus \$2,522 due for four weeks' notice which Millard forgot all about.

Durante Discs Duo

Hollywood, Feb. 19. Jimmie Durante has completed his first recording for Brunswick, singing numbers from current feature pix.

One side is "Inka-Dinka-Doo," from "Pete Palooka" (UA), and the other side "Hot Potato," from Radio's "Strictly Dynamite."

TRYK'S BIRTHDAY

Paris, Feb. 10. Local music people and visiting firemen flocked Sunday (4) to 60th birthday party of Hugo Tryk, representative of American Society of Authors, Composers and Publishers, and an old timer in New York and Europe.

Jerome Kern flew over especially from London, and Emeric Richman made the trip from Vienna.

An Old Friend RED NICHOLS

Now at the Lowry Hotel in St. Paul, Minn., and via WJZ dispenses the same tantalizing tunes and rhythmic beat that made him the wild-gambe. Of course he features:

"WELL MAKE HAY WHILE THE SUNSHINE LASTS";
"I JUST COULDN'T TAKE IT, BABY";
"DANCING IN THE MOONLIGHT";
"THE MUSICAL WALTZ";
"AFTER SUNDOWN".

ROBBINS
MUSIC CORPORATION
199 SEVENTH AVENUE
NEW YORK

Slightly Peeved

Baltimore, Feb. 19. Police here are seeking a Baltimore girl entertainer, lately doing her entertaining at the La Paree Cafe, Washington, D. C.

A single act in La Paree floor show, all she's wanted to explain in the night of Feb. 13. She reputedly stumbled, and when a pair of customers attempted to help her to her feet she allegedly struck them with tableware. When manager intervened, she assertedly blackened his eye with a table lamp, nowed down sister act on same bill when they attempted to quiet her, smashed a chair over a waiter's head, overturned four food-laden tables onto guests, knocked down the hat-check girl, pushed the boniface, down flight of stairs and jammed out of the place and powdered from burg, allegedly forgetting a \$38 bill at her hotel.

Names and Liquor Turn Pitt. Nitery From Red to Black

Pittsburgh, Feb. 19. Names and booze have turned Plaza cafe here from a losing proposition into one of the biggest money-makers on the local night club map. And overnight, too. Struggling along at beginning of season, plenty in red, management decided to chance big show with arrival of repeat and spot is now toppling the town in takings.

First show had Frances Faye headlining, with Ann Pennington following her in for two weeks. Latter closed few days ago, with Anne Seymour opening Friday (18) for an indefinite stay. Plaza cover is 70 cents week nights with \$1 on Saturday.

Cafe is owned and operated by Etzel Covato, who also has the band there, and John Magginiotti. Covato is the bird who cleaned up \$75,000 at the old Show Boat in one season a few years ago, only to put it all back within next few months. Plaza is now completely out of the red and turning a handsome profit weekly.

Writers Dine Mar. 13

Songwriters Protective Association has set March 13 as the date for the annual dinner and meeting. Spot for the event is yet to be picked.

Present SPA slate looks tagged for re-election with the exception of a couple directors who because of their west-coast and other contacts have found it inconvenient to attend board meeting. Two directors due to be replaced are Harry Ruby and Howard Dietz. Among the candidates for the pair of scheduled vacancies are Joe Young, Sam Lewis, Charles Tobias and George Meyer.

SPIRA'S BALTO M.C.

Baltimore, Feb. 19. Inny Spira opens Friday (23) as m.c. of the Terrace Club in the Lord Baltimore hotel, succeeding Lou Martin.

Review of the spot last week erroneously credited Spira for the m.c. chores at a time when he was engaged at the Arcadia, Salisbury, Md.

Hotel M.C. Now Manager

Fort Wayne, Feb. 19. Lee Barton Evans, m.c. at Chatbox in Hotel Anthony for past few months, gets managing duties added to his contract.

Longest run attraction at hotel, so management judged it wise to let him run the place.

MEET YOUR FAVORITE STAR OF STAGE AND SCREEN
AT MIKE FRITZEL'S

CHEZ PAREE

America's Smartest Restaurant and Supper Club

611 Fairbanks

CHICAGO

CAFE MARGUERY (ADELPHIA HOTEL, PHILA.)

This spot, formerly a half-popular dance rendezvous with a good local band, was taken over by Jack Lynch—a pre-repeat operator and well known through plenty of newspaper space on raids, etc. Actually, the place is the hostelry's former main dining room turned into a night club. Situation is good, being right off lobby at the rear, and a large electric organ pitches the eyes directly into entrance.

Cafe Marguery remains the same as it was before, a high ceiling room with balcony effect, amber-lighted, seating about 350; only difference now being that biz is capacity. Main reason for big crowds is Jack Lynch with all the girls, who make Philly classy—speak conscious, not long ago, and Evan Burrows Fontaine, who crashed the headlines with him more than once. Show people, club cliques, and yokels all mix, facing a two buck minimum, fairly heavy with line dancing, well-established service okay.

Place is a tiny too big to be intimate, and atmosphere is slightly formal. No dress during week days, and don't have to on Sat's. Dance floor is small, with bandstand elevated at one end. New floor show shiny weekly, though.

New girl, vivacious and slightly buxom, Beth Challis, opens talent parade near midnight. A balloon team, Wilkins and Jack, glide through a pair of neat numbers, and are followed by Ponti, a tenor who landed a big hand for an acted version of "Shanghai Lili." Ponti is a good tapper, but opens with a poor s. and d.; does another turn later with a soft shoe. Show slackens with Frances Stevens, who uses the p.a. system for a blues number. Adagio duet in Blanche and Elliot catch two separated spots for great reception.

Show begins to look up with Rose Von and Kappelin in a Gay Nineties idea, winding up with an encore, on the "Flying Trapeze," which garners plenty of laughs. After Beth Challis pipes a couple of hotcha nudist ditties, show reaches the high with Chaz Chase, first young woman to make the crowd fall in 12 minutes.

This is easily the best show in town—running about 70 mins.—and leaves the crowd talking. Vincent Rizzo's orchestra plays the show, and later for dancing with Evan Burrows Fontaine as featured warbler. Cafe Marguery is newsworthy all the good n.c. news around, and is settling down for a good run.

OASIS, BALTIMORE

Baltimore, Feb. 14. This spot holds long-run record here for among niteries; with a brief interim each August when place goes through recon process, has been breaking continually for past five years.

Located in extreme eastward fringe of loop district, in heart of this burg's tenderloin, Oasis shops for, and primarily prosper on, curiosity play and slummers' expeditions. Rectangular room, seating not over 150. John is copiously stacked, piano, drums and molar-hunched over tables, beetle-browed toughies huddled away in dim-lit corners, couple of painted dolls seated well back—offing any chance stag ambushing. Atmospheric touch is the McCoy and not on managerial part. They're present because it pleases 'em and they feel they can environmentally relax here and be pleased.

Big dough netted spot derived from thrill-seeking debauch and youthful men-round-town. Though debash has sobered such tendencies among sons and dotters of the ruder element from the Blue Book stud in great numbers, certain scenes still to flourish here. They shiver, lift eyebrows, gasp, and then spread cold with a bounty that bespeaks mental genuflections in gratitude for this privileged gander at life.

Max Cohen, owner, is the prime factor in sub drafting and handling his outfit, doing a decent job in that regard. All rights prosperity wane. He utilizes a clever ad and exploit campaign that's tickled the public for years and still proves highly effective.

Oasis carries all the sporting mob, ball players, trackmen, all. Seldom a vaude troupe of note hits here, but the place is always around. Cohen knows 'em all, being one of burg's most colorful figures, possessed of a glamorous aura that's gradually fleeing the American scene, such as exemplified aply by the late Chuck Connors. When the top-line masculines of the profesh make what appear perturbatory, they're usually the ones to get the site clubs they usually powder early and go away. Cohen never hustles 'em out on the floor or rings 'em with a spotlight to break their backs with public bows. He lets 'em sit around and have their playtime out of mob's cognizance and stare. And that's probably what brings em back, or keeps 'em.

Nothing spectacular offered by spot decoratively. Just banal trapplings akin to similarities. Floor

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two full-time independent stations—WOR and WMOA. Data obtained from "Radio Log" compiled by Accurate Reporting Service.

Title	WEAF	WJZ	WABC	WOR	WMOA	Total
"Let's Fall in Love".....	23	25	48	48	48	48
"Do You Miss Me Tonight".....	21	11	32	32	32	32
"Smoke Gets in Your Eyes".....	26	6	31	31	31	31
"Keep Young and Beautiful".....	13	14	27	27	27	27
"In the Valley of Yesterday".....	11	11	16	16	16	16
"Caricata".....	18	8	28	28	28	28
"Temptation".....	18	8	26	26	26	26
"Without That Certain Thing".....	17	10	28	28	28	28
"This Little Piggy".....	14	14	25	25	25	25
"Everything I Have Is Yours".....	13	13	25	25	25	25
"Our Big Love Scene".....	19	9	23	23	23	23
"Wagon Wheels".....	19	9	22	22	22	22
"You Have Taken My Heart".....	14	8	23	23	23	23
"Old Spinning Wheel".....	9	9	22	22	22	22
"Orchids in the Moon".....	14	14	22	22	22	22
"Night on the Water".....	11	11	22	22	22	22
"In a Shelter From a Shower".....	11	11	22	22	22	22

Policeman's Ball Imports \$800 Band While \$60 Local Fill-In Squawks

Ellington Band Set With Mae West's 'Sin'

Hollywood, Feb. 19.

Duke Ellington and his orchestra arriving here today for Paramount's "Murder at the Vanities" will do a second film while here.

Also set for the band to be in the Mae West "It Ain't No Sin."

Mills Sails Feb. 24

Irvings Mills accompanies his Cab Calloway orchestra on the S. S. Majestic sailing Feb. 24 after all, although originally intending to precede them to London by a week to pave the way for their Palladium opening.

Mills' delay in the U. S. was necessitated by the suit which Jack Hilton instituted against him in New York on a contract agreement, decision on which is due some time this week. The N. Y. Supreme Court gave both sides until today (Monday) to file briefs on the injunctive motion.

Grey Supes Discing

Los Angeles, Feb. 19. Harry Grey, managing director of recording for the Brunswick company, is here from New York, supervising the plattering of coast bands and screen celebs.

With A. J. (Joe) Perry, in charge of coast recording, Grey flew to Frisco, last week, then returning to Los Angeles to finish up the local recording.

In Re: Columbo

Los Angeles, Feb. 19. Judgment for \$1,085 against Russ Columbo had in New York courts by Lou Irwin, according to the complaint, been transferred to Municipal Court here on assignment to L. Henry for collection.

Atty. S. S. Zagorn representing plaintiff

YACHT BOYS TO LONDON

Yacht Club Boys sail Feb. 23 for the Club Monsignor, London. Currently in their sixth week at Chez Paree, Chicago.

show, totally unbliled and undivided, patterned along burlesque lines with topless girls and a boyish trust fund girl. A colored kid kicks up some fast, good rhythm hoover, but no stripping down-by-females indulged.

Under studied, critical focus show n.s.g., but majority of mob is inattentive, each table group apparently self-enteraining and regard oblivious of the rest.

Worthiness-of-the-work outshines the set pieces, which are a bit out of dancapacity. Never a couvert dollar minimum with food and alcohols moderately priced.

Kaye, not aware of the ruling although he and his men belong to the AFM. He protested there was no other hotel to go to that could properly accommodate him and his men and at the same time uphold their prestige. Joseph N. Weber, AFM president, was notified and he ordered Kaye to obey the regulation or subject himself and his bandmen to union suspension.

So the whole outfit moved out, went to the Y.M.C.A., enrolled as members and paid a week's room rent in advance.

HE ROSE TO FAME ON A LADDER OF DANCING LADIES!

GEORGE RAFT



The girl who puts the B.O. in
"BOLERO"

"Sally Rand, in her sensational fan dance, proves the fan is quicker than the eye."

"Sally Rand's fan dance, front page'd into a box-office attraction, is worth the price of admission alone."

BOX-OFFICE

Moff Picture Daily

BOLERO

with CAROLE LOMBARD SALLY RAND the fan dancer FRANCES DRAKE

A Paramount Picture Directed by Wesley Ruggles

